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Ebenezer Wright

LETTERS FROM ITALY.

——
VOL. I.
——

Hartnell, Wine-Office Court,
Fleet-Street, London.

LETTERS FROM ITALY;

CONTAINING

A VIEW OF THE REVOLUTIONS,

IN THAT COUNTRY,

FROM THE

CAPTURE OF NICE, BY THE FRENCH REPUBLIC,

TO THE EXPULSION OF PIUS VI.

FROM

THE ECCLESIASTICAL STATE:

LIKEWISE POINTING OUT

The matchless Works of Art which still embellish Pisa, Florence,
Siena, Rome, Naples, Bologna, Venice, &c.

ALSO SPECIFYING

The expense incurred by residing in various Parts of Italy, France, &c. so
that persons who visit the Continent from economical motives may
select the most eligible Places for permanent Residence.

WITH INSTRUCTIONS

*For Invalids, relative to the Island of Madeiras; and for the use of
Invalids and Families who may wish to avoid the Expense
attendant upon travelling with a Courier.*

—◆◆◆—
BY MARIANA STARKE,

AUTHOR OF THE "WIDOW OF MALABAR," "THE TOURNAMENT," "THE BEAUTIES
OF CARLO-MARIA MAGGI PARAPHRASED,"
&c. &c.

—◆◆◆—
THE SECOND EDITION,

Revised, corrected, and considerably enlarged, by an
ITINERARY OF CHAMOUNI, AND ALL THE MOST FREQUENTED PASSES
OF THE ALPS, GERMANY, PORTUGAL, SPAIN, FRANCE,
HOLLAND, DENMARK, NORWAY, SWEDEN,
RUSSIA, AND POLAND. _

—◆—
IN TWO VOLUMES.

VOL. I.

—SSSSSS—
LONDON:

PRINTED FOR G. AND S. ROBINSON, 25, PATERNOSTER-ROW.

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1815.

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TO

MRS. THOMAS,

OF ABELE-GROVE, NEAR EPSOM,

ONLY SURVIVING CHILD,

OF THE LATE

REVEREND AND EMINENTLY LEARNED

JOHN PARKHURST, A.M.

OF CATESBY-HOUSE, IN NORTHAMPTONSHIRE,

THIS WORK IS INSCRIBED,

AS A SMALL TESTIMONY OF GRATITUDE

FOR HER GREAT KINDNESS

IN HAVING CORRECTED THE PRESS,

AND AIDED, BY HER DEEP AND EXTENSIVE CLASSICAL KNOWLEDGE,

THE LABOURS OF

THE AUTHOR.

ADVERTISEMENT.

THE first Edition of this Work was written abroad, where the Author had so many domestic duties to fulfil, that she could only find leisure sufficient to draw up a hasty statement of facts; and therefore designed, on returning home, to correct her style, and make considerable improvements in her account of the cities, customs, and manners, of Italy. On returning home, however, she was visited by a long and dangerous illness, which bereaved her of power to amend those faults in language that naturally arise from a seven years' deprivation of English books, and even incapacitated her from pointing out in the *Errata* many typographical errors, which her distance from the Press rendered unavoidable.

The present Edition is not published under similar disadvantages; and may therefore, perhaps, be found more worthy of a favourable reception than the first deserved; though it was received by an indulgent Public with that liberality which has ever characterized the British Nation.

NOTICE TO TRAVELLERS.

As some of the public prints announced, at the commencement of the Peace of 1814, that disbanded soldiers had converted themselves into Banditti, and infested the high-roads in the south of France, and likewise in the countries bordering on the Maritime Alps, the Author has endeavoured to learn whether the above-named countries still suffer under so serious an evil; but according to the best information she has been able to procure, highway-robberies are quite as uncommon on the Continent *now* (the Spanish dominions excepted) as they were *formerly*.

Near the Esterel-mountains, in the south of France, and on the confines of kingdoms in general, attacks from Banditti are more to be apprehended than in other situations; but travellers may always obtain, at a trifling expense (by applying to the magistrates, or military commanders of frontier-towns), an escort sufficiently powerful to keep robbers at a distance.

It cannot, however, be denied, that long-protracted war, by undomesticating mankind, and weaning them from pastoral pursuits, must tend to augment immorality: but nevertheless, were any considerable number of disbanded soldiers to form themselves into hordes of freebooters, there is every reason to suppose they would soon relinquish their occupation, because they could not derive a maintenance by means of the plunder they might acquire from travellers, who, generally speaking, are thinly scattered over those parts of the Continent best calculated to shelter Banditti.

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INTRODUCTION.

HAVING seen the first entrance of the French into Italy; resided in Tuscany when they seized Leghorn and endeavoured to revolutionize Florence; and having been at Rome in March 1797, when they threatened to overthrow the Papal government; and in February 1798, when that threat was realized; I am tempted to give such a short account of these transactions as eye-witnesses only are capable of detailing.

I shall likewise point out the Architecture, Paintings, and Sculpture, which still embellish Italy; lest persons disposed to visit that country should be led by common report to conclude that all her choicest works of genius are destroyed, or removed to Paris. The *tempera*, or (as they are more usually denominated) *fresco-paintings*, of Pisa, Florence, and Rome, still remain uninjured; and a considerable number of statues, *rilievi*, and even paintings in oil, have hitherto escaped the ravages of war; while the elegant buildings of Tuscany, the remains of ancient Rome, the antiquities, and natural curiosities, in the environs of Naples, the master-pieces which yet adorn Bologna, and the majestic edifices of Venice, still render Italy a most interesting and useful school of Art.

I am likewise encouraged by a hope of being serviceable to those of my compatriots who, in consequence of pulmonary complaints, are compelled to exchange their native soil for the renovating sun of Italy, to insert a few observations (relative to health), the result of seven years'

experience; during which period my time and thoughts were chiefly occupied by endeavours to mitigate the sufferings of those most dear to me.

I presume not to imagine myself correct in every thing which I have advanced. The occupation of a nurse has often prevented me from obtaining accurate knowledge on points worthy of minute investigation. Nevertheless, general outlines will sometimes convey tolerably just ideas of a country, even though not shaded by a master's hand; hence I trust that the little knowledge I have been able to collect may so far inform travellers, as to guard them against those serious inconveniences which too generally retard, and not unfrequently prevent, the recovery of consumptive persons.

I have also given, in the APPENDIX, some particulars relative to expenses upon the Continent; that families, induced by motives of prudence to reside in countries where the elegancies of life may be commanded by a fortune barely adequate to furnish necessities in their own, may not have the mortification of finding their plans defeated by the extravagance of a Courier, or by the impositions frequently practised upon strangers.

In my account of the cities of Italy, I have mentioned, in notes, those statues, paintings, &c. which I believe to have been either seized by the French, or secreted, or sold by their lawful possessors; and at the same time have given, in the body of my work, such a description of every remaining object worthy of notice, as will, I hope, in some measure supply to travellers the loss of those antiquarians whom war may have constrained to abandon their profession.

Exmouth, Jan. 1815.

LETTERS

FROM ITALY,

&c. &c.

LETTER I.

Nice, September 1792.

AS you wish for a description of that chain of Alps which seems designed by Nature to protect Italy from the invasions of her Gallic neighbours, I will send you a short account of our late excursion over these mountains to Geneva.

We undertook this journey during the end of May, giving for six horses which drew our English coach, and a saddle-horse for our courier, 28 louis-d'ors from Nice to Turin; and bearing our own expenses at inns, which amounted to two crowns a day for dinner, and three for supper and beds: we were four in number, beside our courier, who provided for himself.

After driving about five miles on the banks of the river Paglion, we began to ascend the mountain of Scarena, by a road cut out of rocks, and rendered, by means of vast and almost innumerable arches, as smooth and safe as the turnpikes of England: walls are built on the sides of every precipice; so that this road resembles one continued bridge carried from rock to rock. After ascending for nearly three hours, we reached the village of Scarena, which contains a comfortable inn; here we dined, and then proceeded to Sospello. After winding for two hours and a half up a mountain composed of red, grey, and white marble, the road such as above described, only that it is cut in a zig-zag, and sometimes the turns are sharp, we reached the summit, which presented us with a view of Sospello lying at our feet, and not half a mile distant as the crow flies; yet, so high was the mountain we were upon, that we had nine miles to go ere we could reach Sospello. This village is built on the banks of the Paglion, and surrounded with Alps; here are two tolerable inns, at one of which we slept, and next morning proceeded up the mountain of Sospello, which is higher than Scarena; we, therefore, found the

road more wonderful than on the preceding day, winding through immense rocks of marble, some of which were blown up with gunpowder in order to make room for carriages to pass. Near Sospello stands an ancient Roman castle; but, what seems extraordinary, the old Roman road over these Maritime-Alps is no where discoverable. After ascending for above three hours we reached the summit of the mountain, and then descended in one hour to La Chiandola, a romantic village situated at the brink of a thundering torrent, and adorned by cascades gushing from jagged rocks, some thousand feet high; we dined at La Chiandola, where the inn is tolerably good, and then proceeded to Tende. To describe the road between this town and La Chiandola is impossible, neither do I think it in the power of imagination to picture such scenery as we beheld. All I can say is, that we ascended gradually by the side of a magnificent torrent, which by rushing impetuously over enormous masses of stone, forms itself into an endless variety of cascades; while the stupendous rocks through which this road is pierced, from their immense height, grotesque shapes, and verdant clothing, added to the beautiful waterfalls with

which they are decorated, present the most awfully magnificent grotto that the masterly hand of nature ever formed. Through this grotto we travelled for a considerable number of miles between mountains whose summits the eye cannot reach, when suddenly we beheld suspended in the air (for such really was it's appearance,) a large fortified castle; and soon afterward, on turning a point, we discovered the town of Saorgio, built in the form of an amphitheatre, and apparently hanging between earth and heaven; while the lower part of the rocks exhibited such stately woods of chesnut-trees as, to English travellers, appear equally beautiful and extraordinary:* after this, we were continually presented with convents, hermitages, remains of castles, and old Roman causeys, till our arrival at Tende; which is situated under an immense Alp of the same name, computed to be 8000 feet high, and over the summit of which lies the road. Tende is a dismal looking town, resembling what Poetry would picture as the world's end; for the lofty mountain behind it seems to say; "Thou shalt proceed no farther."

* The fortress of Saorgio entirely commands the above-described pass.

The inn here is a crazy hovel, containing scarcely one whole window, and no sitting-room, except that which serves in common for postillions, porters, gentlemen, poultry, and hogs: here, however, we were compelled to sleep; and no sooner had we alighted from our carriage, than the director, of the mountain, and the Commandant of the town, both came to us, desiring we would pass the Col-de-Tende early next morning, because, at mid-day there generally rises a wind very inconvenient to travellers; accordingly, at eight o'clock we set out, after having endeavoured to guard ourselves from cold by fur-caps, warm great-coats, and half-boots lined with hare-skin. One of our party being an invalid, was carried by eight porters in a close chair; (the only one upon the station, and given to the director by the Duchess Dowager of Ancaster;) this chair, however, has no bottom, a very unpleasant circumstance; as when the porters rest themselves, the traveller is set down upon the snow; but this inconvenience cannot easily be avoided: for, were the chairs made with bottoms, they would be too heavy for the porters, and therefore dangerous in sudden gusts of wind. The rest of our party

went upon mules, or in open chairs, each chair being carried by six men; while our coach was drawn empty over the mountain by the *Voiturin's* horses, and our baggage carried upon mules. We were three hours and a quarter in ascending the Col-de-Tende, and one hour and three quarters in descending. The path through which we were conducted was steep, but safe, and shorter than the coach-road; the prospects are picturesque and embellished with bold cascades. When we had proceeded about three parts up the mountain it became very cold, and, at this time, we perceived, by the fog, that we were passing the clouds, which, on reaching the summit, we found ourselves considerably above; and, here, the cold was scarcely supportable. The top of this vast mountain exhibits a barren rock, whence we descried Alps still more lofty; and, at our feet, the village of Limoni, situated in a fruitful valley, through which rushes a torrent formed by snow from the Col. As our coach was eight hours in passing this alp, we were obliged to sleep at Limoni, where there is, however, a tolerable inn.

The road just described was made at the expense of the present King of Sardinia, and com-

pleted in seventeen years; it was opened in 1785, and may certainly vie with, if it do not surpass, any ancient Roman road in point of magnificence.

From Limoni we set out at six in the morning, and drove through a narrow, rough road, near the bed of a torrent, till, on approaching Coni, we entered a luxuriant plain, surrounded by which stands the last-named town, whose fortifications are so strong that, like Saorgio, it is deemed impregnable. After dining at Coni we proceeded to Savigliano, and were much struck with the change of country; rich and tame cultivation succeeding to the sublime and beautiful wildness of the Alps; on one side, however, I thought I perceived Gotho and St. Bernard, rising majestically above the clouds.

We slept at Savigliano, rather a large town, where the inn is tolerably good. Next morning we proceeded to Carignano, through one of the richest countries I ever saw; and, after dinner, drove on to Turin. This city is approached by four noble roads, shaded with double rows of stately trees, while the surrounding hills are covered with handsome edifices, and the plain loaded with mulberries, vines, and corn. The

fortifications are strong, and the city is clean and elegant, It was named Augusta Taurinorum by Augustus, when he made it a Roman colony; before which period it was the capital of the Taurini, a Gallic tribe. The Po, anciently called Bodinco, or bottomless, washes it's walls. The Strada-del-Po, the great Piazza, and the regal Palace, particularly deserve attention; as do the University, the Library, and the great Theatre, which is one of the finest in Europe. There are several inns at Turin; but l'Auberge royale is deemed the best.*

Hence to Geneva we proceeded *en voiturier*, paying for the same number of horses as before, 43 louis-d'ors, the *buona-mano*, the passage of Cenis, and expenses at inns inclusive.

Our first stage was St. Ambrogio, a little village, the road to which is tolerably good; the country, for the first few miles, rich but tame; afterward woody and mountainous; we observed two or three old fortresses on the heights, and

* Since Turin was revolutionized, the French have destroyed the gates; and likewise the ramparts, walks, and plantations, which formerly encircled the town: they have also robbed the University of its treasures, and the Regal Palace of the paintings with which it was adorned.

passed through an uninhabited town nearly buried by fallen rocks. The inn at St. Ambrogio is bad: after dining here, we proceeded to Novalesa, our road lying for some miles through the dry bed of a torrent, where all the stones and sand resembled silver: after this, we came to Susa, anciently Segusium, a large town watered by the Dura, and defended by the famous fortress of La Brunetta, which is deemed impregnable:* hence to Novalesa we were immured between mountains so high that the sun seemed to set at six in the evening, though it was the middle of June; and here we observed more persons afflicted with the *goïtres*, at least the disorder appeared more violent than in other vallies of the Alps; indeed one poor wretch, who came to solicit charity, seemed scarcely able to articulate a single word, so dreadfully swelled was his throat.—We asked the natives to what cause they attributed this complaint; and were told, that it originated from the chill the throat continually receives, in consequence of the ex-

* The citadel of Susa is said to be dismantled; but there still remains, in the town, an ancient triumphal arch, erected by Catus, the monarch of the Cottian Alps, who resigned his sceptre to Augustus.

cessive coldness of the water, which is, generally speaking, the only beverage these poor people can command; for most wretched is the situation of the mountaineer-peasantry; insomuch that they can neither purchase clothes sufficient to defend them from the rigours of their climate, nor any sustenance except bread and the fish of the lakes and torrents; nay, even salt, the only cordial within their reach, cannot be universally attained, on account of the heavy tax his Sardinian Majesty has lain upon it.

We found great difficulty in discerning the tops of the mountains between Suza and Novalesa, though sometimes, indeed, a piece of snow, which we guessed to be the summit of an alp, appeared hanging as it were in the sky; but the clouds always rested upon, and eclipsed, the middle part. When we came within view of Cenis, which rises directly over Novalesa, we felt a little intimidated at the thought of passing it; however, as there was no alternative but that of returning over the Col-de-Tende, a still more formidable alp, we were constrained to reconcile ourselves to our fate. Novalesa contains two tolerably good inns, and no sooner had we reached one of them than the Cenis porters

came to enquire, how many mules and men we should want for the passage of the mountains, and likewise to take our coach to pieces that it might be placed on the backs of mules: the director then followed to ask at what hour in the morning we designed to continue our journey; and, wishing to reach the top of the mountain about noon, we appointed nine o'clock. We were next accosted by a troop of muleteers, who enquired at what hour the baggage was to set out; and upon my answering, "at five o'clock;" they replied, that, as the next day was Sunday, I must pay a priest for saying mass to them at four, or they would not go at five; this was agreed to; and I now, in the way to my bed-room, crossed the hall of the inn, where I beheld about twenty people employed in dividing the body of our coach from the carriage, taking off every wheel, pulling out every screw, and separating the crane-necks into four pieces; while our courier was lifting up his hands and eyes, and predicting that at least half the small things would be lost. Next morning the sun shone upon us, (a most desirable circumstance to persons who scale the Alps,) and at our appointed time we sallied forth. The passage

over Cenis is rendered convenient by means of sedan-chairs, close and warm like those used in England; each being carried by six or eight porters, according to the weight of the person within: there likewise are open chairs, each being carried by four porters; and travellers who choose to ride, may be provided with safe mules. The foot of the mountains is covered with pasturages, watered by cascades, and adorned with woods of firs, larches, and chesnuts; the path for the chairs and mules is cut in a zig-zag form, and, though very steep, cannot be called dangerous. After ascending about half a mile we were presented with a fine view of Roche-Melon, one of the loftiest of the great Alps, and, toward the top, a perfect glacier; though, on it's summit, is a chapel, where, on the 5th of August a *fête* is annually celebrated, to attend which the people scale this terrific mountain by means of iron spikes fixed in their shoes. After ascending about five miles we came to a small village where the inhabitants looked unhealthy, and here it began to grow cold; we now passed a cascade, whose waters fall from such a height that the vapour rising from them wets nearly as much as a shower of rain; and, contiguous to

this cascade, is a long covered way, through which travellers are conducted during winter. After ascending about seven miles, we entered the valley of St. Nicholas, which divides Piedmont from Savoy ; and here, we beheld another and a more beautiful cascade, formed by an immense lake on the top of Cenis, and rushing impetuously into lake Minor, which embellishes the valley. After ascending about nine miles, we reached a plain, on what is called the summit of the mountain, though above this plain rise rocks three thousand feet high ; travellers, however, do not pass over them. We had now gained a height of between six and seven thousand feet, and found ourselves in a thick, wet fog, through which we could scarcely distinguish the lake, a noble sheet of water, said to be unfathomable, and containing the finest trout in the world. There is an inn upon the plain, and likewise a convent and hermitage, named l'Hopital des Pèlerins, which receives travellers; we stopped at the latter, where we found a dinner, consisting of every eatable the mountain produces, provided for us, and, what was better still in so cold a situation, good wine, the pro-

duce of the mountain likewise, and a large fire.* The Duchess Dowager of A * * * * *, (whose universal benevolence adds dignity to her high rank), knowing how great an invalid one of my family is, and having in her suite a skilful English Physician, gave us the comfort of being able to consult him in case of necessity, by permitting us to accompany her from Turin to Geneva: our two families united, therefore, (reckoning the porters and guides attending upon each, amounted to fifty-four persons who stopped at l'Hopital; and yet, notwithstanding the inaccessible situation of this Hermitage, our dinner was as good, plentiful, and even elegant, as it could possibly have been in a populous city. With the desert came children, who brought salvers filled with all the different flowers that enamel Cenis; and after making a present to them, and the hospitable monks of the hermitage, we continued our journey, mounting for a short time and then descending rapidly, till we reached

* L'Hopital was suppressed at the commencement of the French Republic; but restored, and rendered more than usually flourishing, by Bonaparte, when he became First Consul.

Lanslebourg. This side of Cenis is less beautiful than the other, as it scarcely exhibits any thing but amphitheatres of wood; yet, taking the whole together, there is not perhaps in the world a scene more astonishing or more truly sublime than the passage of this alp, which is supposed to have been opened by Pompey. From Novalesa to l'Hopital we computed the distance to be near nine miles, and we were three hours in going; from l'Hopital to Lanslebourg about six miles, and we were two hours in going. On our arrival at Lanslebourg we had the pleasure of finding our coach remounted, with all the baggage put on; and, to the amazement of our courier, not so much as a single screw was missing. The last-named village contains two bad inns, at one of which necessity obliged us to sleep; and while supper was preparing we went to see the procession of the *Fête de Dieu*, which, to our surprise, was really magnificent, even in this wild country. Next morning we drove to Modane, through a hilly, narrow, rough road, generally lying near the bed of a torrent, and surrounded with picturesque scenery. After dining at Modane, we proceeded to St. Jean de Maurienne, one of the largest

towns in Savoy, and encircled by alps apparently higher than Cenis. The road, which runs through a narrow plain, is tolerably good, and the inn at which we slept really comfortable; though we were attended by a girl who possessed neither shoes nor stockings, and who told us the poverty of the country was so great that even the commonest fruit was unattainable. Next day we dined at La Chambre, the inn is tolerable, and then proceeded to Aiguebelle, a large and pleasantly situated village where the mountains begin to lessen, and where we slept at a good inn. Our next stage was Montmélian, and here the sterility of the country so far decreases that the natives are able to raise grapes, which produce excellent wine. After dining at an indifferent inn, we proceeded to Aix-le-Bains, passing through Chambéry, the capital of Savoy, beautifully situated in a luxuriant valley bordered with alps, and said to contain between seven and eight thousand people. The waters of Aix are much esteemed in Savoy, and the inn is a tolerably good one. Next day we proceeded through Rumilly to Frangy, where there are two good inns, and then drove to Geneva, or rather to Sécheron,

where the Hotel d'Angleterre is most excellent. Geneva, said to contain near thirty thousand inhabitants, is delightfully situated on the banks of an immense lake, and possesses environs peculiarly rich and charming, especially to persons who have just passed the barren mountains of Savoy. The whole road from St. Jean de Maurienne hither may be called good.

During our residence at Sécheron we took a drive to see Voltaire's villa at Ferney, with an account of which I shall close my letter. This house, since the death of it's owner, has had many masters; but they have all deemed it sacrilege to alter any thing, and, consequently, the rooms are furnished just the same as when he died. The first thing which caught my eyes on entering the hall, was a large picture, *composed* by Voltaire himself, and executed by a wretched artist whom he met with at Ferney: that Voltaire was the vainest of men I have always heard, but that any man could have the overweening vanity to compose such a picture of himself is scarcely credible. In the foreground stands this celebrated philosopher, holding the *Henriade*, which he is presenting to Apollo, who has just descended from Olympus

in order to receive it: in the back-ground is the Temple of Memory, towards which flies Fame, at the same time pointing to the *Henriade*—the Muses and Graces are surrounding Voltaire, but the latter seem in the act of carrying his bust to the Temple of Memory—the heroes and heroines of the *Henriade* are standing astonished at his wonderful talents:—the authors and authoresses who wrote against him are falling into the infernal regions, which gape to receive them and their works; while Envy and her imps are expiring at his feet: the family of Calas, likewise, is exhibited in this picture. From the hall we entered a handsome saloon, ornamented with a design in china for the tomb of a lady supposed to have died in child-birth, but who was, in fact, buried alive: it represents the lady and her child bursting through the tomb, which is broken by the artist in so natural a manner that one is ready to exclaim; “What a pity it is that this beautiful monument has met with an accident.” In Voltaire’s bed-room are portraits of his friends, and the vase wherein his heart was placed before it’s removal to Paris: this monument is of black marble, plain but neat, and immediately under that part which contained the heart is written:

“ *Mon esprit est partout, et mon cœur est ici:*” and over the vase is written in French, (I forget the precise words), “ My manes are at peace, because my heart is with *you:*” alluding, I presume, to the surrounding portraits, namely, those of Frederic the Great of Prussia, and Lequain the player, the late Empress of Russia, and Madame Dillon Cramer: Voltaire himself is in the centre; and in various parts of the room are Newton, Milton, and several other great men, both English and French. Lequain’s name reminds me of a famous French pun which I cannot resist mentioning, as it pleased me very much:—“ *Une Dame Anglaise disoit un jour, que le Théâtre Français avoit beaucoup perdu en perdant le célèbre Lequain. Mais, dit un Français, qui se trouvoit dans cette compagnie, nous avons encore parmi nous l’esprit, et le mérite de Lequain. Comment cela? repliqua l’Anglaise. C’est, reprit le Français, que Lequain, avant de traverser le fleuve, a quitté ses talens sur Larive.*”*

* Larive’s merit as a Player, is deemed equal to that of Lequain.

LETTER II.

Nice, October 1792.

YOU will think us very unfortunate in having just reached Nice to see it captured; and you will, no doubt, be anxious to learn particulars.

During our residence in Switzerland we heard rumours of an approaching war between France and his Sardinian Majesty; and as many of the emigrants who resorted last winter to Nice were in fact republicans sent to disseminate revolutionary principles among the people, we dreaded the event of such a war; especially as we had recently witnessed the misery of Savoy under the existing government; and too well knew the specious offers made by France to every nation who complained either of real or imaginary grievances. We had likewise been told, that the sovereign of Sardinia, though good and amiable, was misled by priestcraft, and frequently

betrayed by those in whom he confided: however, as we had seen the natural fortifications of Piedmont and Savoy (described in my last letter), together with those fortresses so placed by human wisdom as to make it seem impossible for any hostile army to penetrate through this passage of the Alps; and as we also knew that Nice was garrisoned by 7000 Piedmontese troops, and divided from France by a torrent called the Var, always terrific and frequently impassable, we ventured to set out on our return to this city, taking the precaution to request, that the British Consul of Nice would lodge a letter for us at Turin, mentioning whether we might or might not proceed in safety.

Having learnt from experience how tedious and expensive it is to travel *en voiturier* through Piedmont and Savoy, we now determined to go post to Turin, and therefore sent a messenger from Geneva to Carouge, (the first town in Savoy), requesting the Commandant of that place to grant us a *bolletonne* for four draught-horses and one saddle-horse at every post: he immediately complied with our request, desiring us to get the order renewed at Chambéry; and, owing to this *bolletonne*, we never paid for above

four draught horses, even when the post-masters found it requisite to put on six; and by sending our courier forward from Bramens to Lanslebourg, with a letter to the director of Cenis, acquainting him with the number of our party, and the size of our carriage, we found, on our arrival at the last-named town, chairs, mules and porters all ready, so that without ten minutes' delay we began to ascend the mountain, reaching Tavernettes (the Cenis post-house) in a couple of hours: here we stopped to warm ourselves and take refreshment; then proceeding in two hours and a half to Novalesa, where our coach and baggage arrived in a couple of hours afterward. The road over Cenis was at this time so good, that although the body of our carriage was dismounted and suspended between two porter-mules, the wheels were drawn over in the common way without sustaining any injury. The passage of the mountain cost us 184 Piedmontese livres, beside a trifling *buona-mano* to the porters, making in all near ten pounds sterling: and the whole of our expense going post amounted to one-third less than when we went *en voiturier*, beside which we travelled with much more convenience.

As I passed Cenis in an open chair I conversed a good deal with my porters : these men are, generally speaking, intelligent, and but three months since, entertained me with repeating Marmontel's Tales, and other stories almost equally amusing, though now, their only theme was politics, tending to commend French government at the expense of their own; and when I alighted at Tavernettes, (which stands nearly on the top of Cenis,) I was eagerly questioned by the mistress of the house respecting the movements of the republican armies, and at the same time told, " That Savoy would soon be free." All this alarmed us; and, on our arrival at Turin, we had the mortification of learning, that the letter we expected from the British Consul at Nice was, by mistake, forwarded into Switzerland: however, as it appeared from his advices to our minister at Turin, that he thought Nice perfectly safe, both on account of its interior force and local situation, we agreed with a *voiturin* to take us thither, fearing it might be difficult to procure a sufficient number of post-horses beyond Tende; and to this *voiturin* we gave 15 louis d'ors, *buona-mano* not inclusive; we bearing our own

expenses at inns, and he paying the passage of the Col-de-Tende, which cost him nothing but extra horses up the mountain, the road being at this time so good, that we found it needless either to unload the carriage or go in chairs ourselves.

We arrived at Nice the 22nd of September ; but finding almost every lodging-house without the walls occupied by Piedmontese soldiers, a camp formed on the banks of the Var, new batteries erected and erecting, and an appearance of smothered apprehension about many of the people, we began to think of hiring a *felucca* and going to Genoa ; however, we were assured, “ There could be no danger in staying to recover from the fatigue of our late journey ; that there were not 500 effective troops in all the southern provinces of France, that by land Nice was securely guarded, and that even if an attack were made by sea, we might easily escape, long before a landing could take place.”

Thus lulled into a state of fancied security, we resolved to wait the event of a few days at an hotel within the city-walls ; and on Sunday the 23rd nothing occurred to make us repent this resolution : but, on the 24th, I remarked

that the jews were going away, and many other people, particularly the French emigrants, packing up. On the 25th the Bishop of Nice, (one of the most amiable and respectable of men,) called to tell us, " That, by the signals, a large fleet was in sight, and he hoped it might prove the Russians coming to defend us :"—but this hope was fallacious; for, on the 26th, many ships approached near enough to shew that they were French; though an opinion prevailed of their not being in a condition to attack Nice: nevertheless, on the 27th, an universal panic seized all ranks of people, occasioned chiefly, however, by a proclamation issued by government, obliging every person who possessed either horses or mules to relinquish them for the king's service. Thus all hopes of escaping by land were blasted; and, on the morning of the 28th, the first object which struck our eyes was the French fleet, consisting of about sixteen sail of the line, and standing off and on near the port. I immediately went to the quay, with an intention of hiring an English merchantman (our nation being at peace with France,) and getting my family and friends embarked before the city was bombarded, a circumstance which

we hourly expected to take place: but no English vessel could I find ready for sea, though I engaged one to convey us to Genoa the moment her captain could procure ballast; for, in a Nissard *felucca* we durst not venture, lest she should have been sunk by the enemy. On coming back from the port I learnt, to my extreme surprise, that the king of Sardinia had that moment sent an express from Turin, ordering all his troops to withdraw as fast as possible, and abandon Nice: from what motive such a command could have originated it was difficult to guess, but the consternation it produced among the people exceeds description; and too just was their cause for alarm; as the Sardinian government had not only received and sheltered at Nice some thousands of the most obnoxious French loyalists, but likewise banished or imprisoned many of the republicans, consequently, there was great reason to dread revenge.

For three or four hours, an awful interval of time, Nice waited in silent expectation of her fate; while the French emigrants fled on foot over the Alps, the Piedmontese and Nissard nobility either followed this example, or em-

ployed themselves in burying their property, and the Sardinian troops coolly marched away, headed by the commandant, and accompanied by every other military officer, one excepted*: and when I returned to our hotel, I learnt, that some officers quartered there had been packing up on the preceding night, though the order for evacuating Nice did not arrive till morning.

The French fleet gradually advanced, and at length formed itself into a line before the harbour, at the same time sending off a boat with a flag of truce; and repeatedly did the persons in this boat demand a parley before the terrified Nissards made any proper answer; at last, however, a boat was dispatched from the quay with the colours of the town; upon which the French messengers proceeded to shore, and required the immediate emancipation of their Consul; who had recently been arrested by the Sardinian government: and the few civil magistrates remaining at Nice (for most of these gentlemen had fled) not only complied with this request, but, at the same time, resigned their city into the hands of France, even before such a surrender had been demanded.

* The Chevalier de Saluggio, Governor of Mont-Albano.

An account of this event was instantly dispatched to Antibes; while the French consul went in triumph to the fleet; and another interval of some hours took place ere we knew what to expect from our conquerors. Meantime the galley-slaves, now left unguarded, struck off each others fetters, and became the dread of the whole city; insomuch that the arrival of French troops was anticipated as a blessing; towards night, however, a few republican officers came from Antibes to say, "That as the surrender of Nice was unlooked for on their part, their army could not be collected to march in till the next evening;" and no sooner had this been signified than the Chevalier de Saluggio called upon us to desire, that our doors might be barricaded, and our family prepared for flight; as strong apprehensions were entertained lest the galley-slaves should plunder the city, and murder many of it's inhabitants. This worthy man added, "That he had pointed out the danger to the Commandant; and earnestly petitioned for a handful of troops, merely to keep order till the French arrived, but his request had been refused." Such a refusal appeared inexplicable; though the enigma was easily solved when we

understood, that the blind security of Government in the first instance, the order for withdrawing the troops in the second, and the precipitate surrender of Nice in the third, was all the work of treachery; nay, so daringly had the base betrayers of their country acted, that every battery they pretended to erect for its defence was so placed as to be absolutely useless; while Mont-Albano, the only spot which could have been easily and strongly fortified, was, in spite of its governor's remonstrances, totally neglected*. We, of course, sat up all night, as, I believe, did every other family; and, happily for us all, the booty found by the plunderers, in empty habitations, furnished them with full employment till morning, when, almost every remaining person of rank who had strength to walk, fled into the Alps; and truly melancholy it was, to see decrepit age and helpless infancy toiling, for the first time in their lives, up stony mountains, exposed to the baleful rays of a scorching sun, and loaded with money, plate,

* On the very day after the French entered, they began to fortify Mount-Albano, conveying thither with unremitting labour an hundred pieces of cannon, which they found ready charged upon the walls of Nice.

and other valuables, under the burden of which they continually sank.

We now heard that several bodies of French troops were crossing the Var; and, on the afternoon of the 29th, a column, consisting of ten thousand men, entered Nice, preceded by women carrying battle-axes, an olive-branch, and the national colours crowned with the cap of liberty, and commanded by General Anselm, who stopped at the gate to harangue and comfort the trembling Nissards by assurances of intended mercy and protection. When this speech was ended, and the consequent acclamations had ceased, the troops marched round the ramparts with the utmost quietude and good order, saluting the arms of England as they passed the house of our Consul, and forbearing to utter a single word that could either humiliate or alarm the conquered people. We, however, did not pass the night in tranquillity, because, as we sat at supper, the noise of breaking open empty houses, that soldiers might be quartered in them, continually assailed our ears, while the probability that our vacant rooms might be appropriated to the same use, filled us with serious apprehensions; moreover, the hubbub in the

streets was terrific: and, next morning, we learnt, that Nice had been threatened, about midnight, with a most imminent danger; for, on a pistol being heard to go off in the Place Victoire, the troops took an immediate alarm, supposing it a signal for the Piedmontese regiments, (whom they believed still in ambush near the town,) to fall upon them and massacre them; and, enraged by this imaginary treachery, they resolved to burn us all in our beds, and were actually sallying forth on the expedition, when Anselm's eloquence appeased their wrath, and thus preserved the city and its innocent inhabitants.

Upon receiving this information, we lost no time in applying to the Commandant of the town for leave to ship our baggage on board an English vessel, and likewise to embark ourselves, whenever that vessel should be ready for sea: he immediately came to us, wrote the passport we solicited, assuring us, however, of his wish to maintain good order, promising us a constant guard of twenty men, selected from his own regiment, while we staid; but, at the same time advising our prompt departure; and further, he recommended us to the especial care

of his soldiers, and directed them to assist our servants in conveying our carriage, &c. to the ship: he also granted a guard to every other English family at Nice.

So far the French acted liberally; but I must now mention a circumstance which disgraced them, while it gave pain to every lover of virtue. When Nice was to be taken possession of in the name of the republic, it was required that the keys should be given up in form; and as every Piedmontese and Nissard officer, both military and civil, had now disappeared, the bishop (who, spite of repeated solicitations, refused to fly, declaring, he would remain to watch his flock till forced from them,) was now called upon to perform the above-named ceremony; he obeyed, taking with him two or three of his own chaplains, one of whom addressed him as Monseigneur; upon hearing which the French general proudly exclaimed; “ *Il n’y a plus des Monseigneurs! Monsieur l’Abbé, s’il vous plait:*” and then turning to the bishop, whose cross hung suspended on his breast, he bade him throw away that bauble, and take the civic oath. The bishop indignantly refused; upon which he was desired to quit the city. On returning

to his palace he fainted; but, soon recovering himself, set out on foot, in a pelting rain, for Turin, where, however, he arrived in safety.

Between the 29th of last month and the 5th of this, French troops, to the number I believe of 25,000, had reinforced those already in the town; and as most of the regiments were raw, turbulent, and rapacious, our situation was extremely unpleasant, notwithstanding the protection afforded us by the Commandant; we therefore entreated the Captain of our merchantman to make all possible dispatch in preparing her for sea; and after depositing our own luggage on board, we were fortunate enough to get off many valuables for our friends: but as the English Consul now determined to leave Nice in a few days, and as our vessel was the only one in harbour at all prepared to sail, he ordered her to wait for him. On the 4th instant, however, the Captain rejoiced us by saying, "that the Consul was ready, and we might come on board next morning;" but when that period arrived, he called to inform us, "that an unexpected embargo had been put on all the shipping:" this was alarming information, as we knew not what might come next; however, on the 6th we

heard, that our Minister at Turin,* (ever solicitous for the welfare of his fellow-subjects,) had sent a frigate to convey us all to Genoa: our spirits now revived; but this gleam of sun-shine was speedily obscured by the mortifying intelligence, that circumstances had arisen which obliged the frigate to sail away: another day, therefore, was spent in apprehension: but, on the 8th our Captain came with looks of joy to announce “that the embargo was taken off;” we therefore prepared to embark, and being advised to make as little parade as possible on our way to the port, my family went two and two by different paths, while I, being obliged to stay to the last, walked down, dressed as a servant, passing all the French posts without the smallest molestation; indeed, so civil were the soldiers, that when I reached the water’s edge they called a boat to convey me to the ship. Others of the English, however, who went with more parade, did not escape insult, and even found some difficulty in getting on board. As the Consul and his family were now embarked. we felt extremely anxious to set sail: but the elements were ad-

* The Honourable John Trevor.

verse to our wishes, the wind being so contrary and the sea so much agitated, that it was impossible to attempt getting out of harbour. Nothing unpleasant, however, occurred till to day, when some English travellers, who having been, like us, informed that Nice was in no danger of being captured, were entering the port in a Venetian vessel, when, through the awkwardness of their Captain, a Frenchman was killed! multitudes of soldiers instantly boarded their vessel, and would have murdered the whole ship's company, not even sparing the English, if a republican officer had not preserved their lives at the peril of his own; and though we had nothing to do with this business, the soldiers, who were now in an ill-humour with the British Nation, jumped in considerable numbers upon our deck, which lay parallel with the shore, swearing we were Aristocrats, and threatening to rob and murder us: at length, however, their officers appeased and removed them; but nevertheless, we deemed it prudent to push off from shore, and likewise to resolve on sailing early tomorrow morning, even though the weather should continue boisterous: I shall, therefore, send this letter to be put into the post by Faraudy, once our Apothecary here,

though now metamorphosed into a Leader of the Municipality! This man, born a peasant, but endowed with a vigorous understanding, taught himself English, studied Physic, according to our mode of practice, and by many years of unwearied assiduity, acquired, chiefly from British travellers, a large fortune; but though he now seems arrived at that period of life when tranquillity alone would enable him to enjoy the fruits of his industry, he has been aiming for months past to effect the present change of government at Nice; and this, because he deems it more advantageous for his country to be incorporated with the French nation, than remain as an appendage to the insignificant crown of Sardinia: he forgets, however, that revolutionary changes, though sometimes beneficial to the rising generation, are always dangerous to those who make them; and must be especially so in the present instance, where absolute power is committed to a people whose darling tenet is atheism, and their professed aim universal empire. You will wonder perhaps at the last part of this sentence, but we have held many conversations lately with French officers, all of whom scruple not to say, that it is their intention to make

Nice a nursery for their troops, who, when properly disciplined and appointed, are to destroy the aristocracy of Genoa, penetrate over the Maritime-Alps to Turin, dethrone the King of Sardinia, emancipate the Milanese, overthrow the Popedom, revolutionize Naples, subdue Germany, and then, should England quarrel with them, (which they earnestly hope she will not do) attempt in the last instance to invade and conquer her.

It must, however, be a considerable time ere any of these darling plans can be executed ; and during the interval may Piedmont dismiss her traitorous counsellors, and Genoa prepare for defence!

LETTER III.

Pisa, January 1794.

WE landed at Genoa on the 14th of October 1792, after a rough voyage; though the consideration of having escaped from actual danger reconciled us to gales which were, in themselves, sufficiently violent to intimidate fresh-water sailors. From Genoa, we went by sea to Leghorn and then proceeded to this city, where, during the winter of 1793, we received an account of the execution, or, more properly speaking, the murder of LOUIS XVI!—an event which struck all Tuscany with horror, and must, I think, have been particularly afflictive to the crowd of emigrant-nobles and ecclesiastics who saunter idly up and down the Pisa-quay; for, had they remained in France, and supported their unoffending monarch, it seems almost certain, he would not have been led to the guillotine. I find,

however, that the generality of nobles and prelates had long behaved so ill to persons beneath them as to fear revenge on the part of those they had injured; and this selfish fear induced them to desert their king, and leave France to the mercy of low men, who, like horses just escaped from their drivers, set off full speed on the dangerous road to greatness, trampling Liberty, Justice, and Religion, under foot. But notwithstanding all this, we observed in the autumn of 1793 the rapid growth of democratic opinions throughout Italy. Republican troops were gradually stealing upon Genoa, and republican missionaries, whose power is still more formidable, gradually introducing themselves into her councils: while the false assertion, that all men were originally equal, flattered the pride of the many, and inclined them to shake off the authority of the few. At Leghorn it was insinuated, that if Tuscany continued neuter her commerce would become immense, and her wealth incalculable. At Pisa, (where democratic Frenchmen, under the specious garb of Loyalists, were daily seen upon the Corso, walking arm in arm with the young students,) Liberty, in her most dangerous extent, was called the first of blessings, and con-

formity to old-established opinions the mark of a servile or shallow mind, The absurdities of the Roman Catholic religion were painted in glowing colours; the licentiousness of its priests was too justly reprobated, and its tendency to thicken the veil of ignorance, and strengthen the hands of arbitrary power, particularly enlarged upon and regretted; while at Florence, men of science were told, “The Grand-Duke had no means of rewarding their talents, but that France was both able and anxious to do it;” at Florence, likewise, it became a fashion to vaunt the greatness of the French Republic and diminish the consequence of England, insomuch that a gentleman,* high in station under the Grand-Duke, assured me, “The British Navy consisted only of a few frigates.” In vain did our Minister, Lord Hervey, point out how necessary it was for the Sovereign to arm his people, and guard against the encroachments of France; in vain, too, did common-sense second his arguments! Tuscany answered, “That Leopold had annihilated her militia; that her present military force consisted of but two or three regiments; that France could overwhelm

* Cao Felice Fontana.

her in a moment; and that her only rational dependance rested on the preservation of a strict neutrality." Add to this, that she was fascinated by the hope of rendering Leghorn the Exchange of Italy, and that the councils of Vienna, which govern those of Florence, are by no means untainted with jacobinism. Lucca, however, whose gates have hitherto been shut against republican missionaries, seems inclined to arm, and defend her frontiers, if her neighbours will adopt the same prudent measure.— But this, I am sorry to say, does not appear likely to happen; as the Romans, though professedly inimical to France, are by no means united in sentiments; for though the common people detest Frenchmen, calling them heretics, and enemies to the christian faith, the Literati have been so far seduced by republican doctrines, that the profligacy of the Sacred College, and the weakness and tyranny of its government, are openly talked of; while Bologna even seems ripe for revolt: and the Neapolitans and Sicilians, though actually at war with France, and possessing a natural antipathy to Frenchmen, are but too much influenced by their opinions; for though the common people love the king,

he lawyers, military officers, and nobility, groan under the oppression of his ministers, lament the corruption which pervades every department of state, and eagerly long for a reform: while Venice, immersed in dissipation, naturally prone to indolence, and enervated by the heavy yoke of despotism she has long been doomed to wear, scarcely notices the threatening clouds which gather in the West, further than to provide herself a temporary asylum under the deceptious banner of neutrality. Such, in short, is the supineness of some Italian States, and the revolutionary disposition of others,—such the tyranny of many governments, and the corruption which prevails in all,—such the blindness of sovereigns, and the treachery of counsellors,—that were it not for Alps, which seem to preclude the possibility of invasion, I should think republican Gaul might once more plant her banners in the Roman Capitol, and thus fulfil, in part, the daring plan of conquest which her leaders formed on entering Nice.

No sooner, however, was our minister informed that Lord Hood had obtained possession of Toulon, the key of the Mediterranean, and thus, for a time at least, checked the progress

of republican ambition, than he once more urged the court of Florence to abandon her neutrality, and unite with the allied powers against France; but an earnestness to forward the interest of England had unfortunately led him to reflect upon the Marquis Manfredini, (the sovereign's oldest and most intimate friend,) attributing to him the partiality shewn by Tuscany in favour of the French: and these reflections, (contained in a circular letter to other foreign ministers), gave jacobins a pretence for saying, "that Great Britain treated the court of Florence in an unbecoming manner;" and strengthened the disposition to neutrality which was before too prevalent. However, on the 8th of October, Lord Hervey presented a memorial to the Tuscan Secretary of State, informing him, "that unless the French Minister, M. de la Flotte, were immediately sent out of the Grand-Duke's dominions, French jacobins exiled, and their abettors punished; in short, unless all commerce were prohibited between Tuscany and France, Lord Hood would act offensively against Leghorn, for which port he had already ordered an English squadron, in conjunction with a detachment from the Spanish fleet, to

set sail." A categorical answer was demanded within twelve hours: and the court of Florence, seeing no alternative between acquiescence and the loss of Leghorn, unwillingly acceded to terms which were called unjust and impolitic: and thus was Tuscany constrained to declare herself the enemy to France; but this declaration produced no attempt to arm her people; and Genoa, spite of every thing that could be urged by our minister there, persevered in her determination to continue neuter.

A plan was now formed to annex Corsica to the crown of Great Britain; for which purpose General Paoli solicited the assistance of an English squadron, which sailed, in consequence, for St. Fiorenzo; and this circumstance produced most unexpected effects: for a Corsican officer in the French service, by name Bonaparte, and the Friend of Paoli, finding that General had resolved to place his country under the protection of England, feeling that as a servant to France he could not with honour concur in the plan, and yet unwilling to oppose the wishes of his friend, retired to Paris, where he had been educated, and where through the influence of his countryman Salicetti, a power-

ful leader in the Convention, he was appointed to assist Dugommier in re-taking Toulon.

Bonaparte, though only twenty-five years of age, was perhaps the best engineer in Europe; and as nature had endowed him with a brilliant and capacious understanding, an unsatisfied thirst after knowledge, a peculiarly enterprising spirit, a presence of mind which always pointed out the right expedient in every emergency, and an invincible courage founded on the persuasion that a brave man never falls till his hour is come, he but too well justified the recommendation of Salicetti; for, chiefly owing to his skilful exertions, the allied powers were compelled hastily to relinquish their recently acquired and very important conquest.

We were at Pisa when this news reached Tuscany, and, strange as it may seem, the French Loyalists here, evidently triumphed in the thought that England no longer held, for Louis XVII., the second sea-port of France.

LETTER IV.

Florence, July 1796.

THE events which occurred after the loss of Toulon till the year 1794, are too well known in England to need recapitulation; suffice it, therefore, to say, that France, from the capture of Nice to the above-named period, did not openly attack Italy; though her emissaries, by forming a revolution in the principles of the Italians, gradually paved the way for future conquests.

In 1794, however, General Massena, a Nissard by birth, and formerly in the Sardinian service, made himself master of Saorgio, to the amazement of every person acquainted with the strength of that place, and the wretched state of his army, which was almost destitute of food, clothes, and military stores: but money, united with the treacherous disposition of the Piedmon-

tese, and the specious arguments of Massena, supplied the means of conquest; and a golden key opened the gates of a fortress which the best appointed troops must have assailed in vain: but, notwithstanding this acquisition, a total want of necessaries, and a pestilential fever, the natural consequence of famine, so much diminished the French forces both in Piedmont and on the Riva di Genova, that they remained almost wholly inactive till this year; when supplies of corn, which, in defiance of the British fleet, arrived safe at Genoa, at length restored the republican soldiers to some degree of health. Still, however, it seemed very improbable that troops dejected and enfeebled by sickness, and destitute of horses, cannon, and almost every other sinew of war, should soon become formidable to Italy; who, beside the barriers raised by nature for her defence, had now above two hundred thousand well appointed soldiers, ready to oppose the aggressions of her enemies;* and,

* The Austrian troops at this period were said to amount to eighty thousand men—the Sardinian to sixty thousand—and the Neapolitan to seventy thousand;—while the Dukes of Parma and Modena furnished the allies with money and military stores.

moreover, the Italian climate had ever proved fatal to French troops, and the Italian clergy still possessed sufficient influence over the common people to render them inimical to a nation which openly professed it's contempt of the Romish faith. The Executive Directory, aware of these obstacles so likely to impede their plan of conquest, and feeling that it required no common genius to inspire their troops with energy, and provide them in a hostile land with necessaries which their own country could not supply, and without which it would be impossible to succeed, selected perhaps the only officer in their service capable of surmounting such difficulties, and appointed Bonaparte, who had so eminently distinguished himself at Toulon, the General in Chief of this ragged army, which added to the disadvantages already mentioned, did not exceed fifty-six thousand men.

The adventurous Corsican, at the opening of a campaign which has astonished all Europe, had no professed friends among the Italian states, except Genoa, Venice, and Tuscany, whose Duke, in February 1795, declared himself the ally of France. It was therefore necessary that this modern Brennus should be equally political

prudent, and valorous; it was necessary, to use his own words, that his troops, though destitute of every thing, should overcome all things; that they should gain battles without cannon, pass rivers without bridges, perform forced marches without shoes, without brandy, and sometimes without bread; nay more, that they should be animated with such a love of glory as might guard them from that inclination for plunder and self-indulgence, so natural to troops who had long suffered the most cruel privations on the sterile rocks of the Riva di Genova: and, above all, that they should so behave in every captured city as to gain the applause of the vanquished people, and incline the citizens of other countries to open their gates. A man of moderate talents would have been discouraged by these numerous difficulties; but Bonaparte only thought of overcoming them: "If conquered," cried he, "I cannot have too little to lose: and if conqueror, I can supply myself with every thing:" and so great was his influence over necessitous troops, so strict the discipline he established among them, that robbery never blasted their laurels without being punished by death; and so orderly was their behaviour in captured

cities, that the approach of French armies soon ceased, in the eyes of Italy, to be an object of dread.*

Bonaparte's way, however, was in some measure smoothed by treachery, as republican emissaries, the most successful of whom was a Neapolitan, named Vitagliani,† had long been employed in concerting with the Piedmontese a plan to annex all his Sardinian Majesty's dominions to those of France; and Vitagliani had actually persuaded the democrats of Ceva, Mondovi, Acqui, and other places, to supply the French forces in the Maritime-Alps with nine hundred mules, and nearly as many horses, to enable them to open this year's campaign. Bonaparte, therefore, had reason to flatter himself that partial revolt and universal disaffection to the Sardinian government, might facilitate the accomplishment of his schemes against Pied-

* I do not mean to infer that private robberies were not committed; but they were Commissaries, chiefly, who committed them, while Bonaparte commanded the French army.

† This man is said to have gone four times to Turin, disguised as a monk, or muleteer, to consult with the democrats of that city; and, sensible of the dangerous part he was playing, he constantly wore, as his amulet, a dose of poison; sufficient to secure him from an ignominious death.

mont, and at length enable him to penetrate into the fertile plains of Lombardy, whither Vitagliani, with other democratic missionaries, was already gone to propagate revolutionary doctrines. Bonaparte likewise possessed a powerful though a secret friend at Rome, in Duke Braschi, the Pope's nephew, who, from motives of self-interest, had engaged to feed and clothe the French Army; and another friend in the Arch-Duke of Milan, who, from the same motives, promised to be equally liberal.

Thus, aided by Italian treachery, did the republicans commence this memorable campaign, which opened with the defeat of the Austro-Sardinian troops, about forty miles from Turin; 14,000 being either killed or taken, and their cannon and camp-equipage seized.

The army of Lombardy, commanded by General Beaulieu, and occupying the heights above Genoa, likewise experienced a severe defeat at Montenotte, owing to the skilful manœuvres of Bonaparte, seconded by the bravery of La Harpe, Massena, &c.—and in the hard-fought battle of Millesimo, which immediately followed, the Austrian general, Provera, was taken; several magazines, forty field-pieces, with a great

number of horses, mules, and baggage-waggons, falling into the hands of the victors; while 2500 of the Austrians and Piedmontese were computed to be killed, and 8000 made prisoners: and this advantage was the more important, because it furnished the French with provisions and military stores.

Next followed the combat of Dego, in which victory, though for some time doubtful, at length declared herself so much in favour of France, that Beaulieu's communication with the Piedmontese army was cut off—a fatal stroke to the King of Sardinia! The forces of this monarch, commanded by General Colli, had intrenched themselves under Ceva, and were attacked without delay by the Republicans, who, after meeting with a vigorous resistance, compelled them to retreat, and then invested the citadel of Ceva, at the same time advancing to re-attack their flying enemies: but finding them stationed near Mondovi, on a spot surrounded by two deep and rapid rivers, whose banks were strongly fortified with cannon, Bonaparte sought, by various manœuvres, to make them choose a less formidable position; and Colli, fearful perhaps of risking a battle, on which the fate of Piedmont

might depend, retreated two hours after midnight to Mondovi, leaving his artillery behind him: at day-break, however, he was compelled to engage; and after losing in killed and prisoners 1800 men, he retired to a post between Coni and Cherasco, which he was soon constrained to abandon, again leaving behind him several pieces of cannon, with considerable magazines, most valuable acquisitions to the victors! who, after rushing like a torrent from the summits of the Alps, supporting incredible fatigues, and fighting almost daily battles, in which fell many of their bravest officers, were now arrived in one fortnight after their outset, within nine leagues of Turin.

At this period, Fossano and Alba submitted to France; while the aged monarch of Sardinia, surrounded by jacobin-counsellors, and shamefully deserted by his rebellious subjects, was compelled to sue for a suspension of arms: which Bonaparte granted on condition, "That the fortresses of Ceva, Coni; and Tortona, should be ceded to France till the conclusion of a permanent peace, and Alexandria likewise occupied by French troops till Tortona could be evacuated by the Piedmontese:" and yet, at this very mo-

ment, when the unfortunate king agreed to relinquish Coni, an impregnable fortress, and the key of Turin, Bonaparte, as I am credibly informed, had not three rounds of powder remaining in his camp, nor any artillery proper for carrying on a regular siege.

No sooner were Coni and Ceva ceded to France than Bonaparte, on hearing that Beaulieu had fled towards Alexandria, with an intention of crossing the Po at Valenza, immediately marched to the former place, and arrived in time to seize considerable magazines belonging to the Austrians: he then took possession of Tortona; and had the pleasure of finding there above a hundred large new brass cannon, with an immense quantity of military stores; Ceva and Coni likewise were found in a most respectable state of defence, and so well provided with every necessary, as to furnish the French troops with ample means to pursue their conquests.

Great difficulties, however, still remained to be surmounted; as the imperial army, stationed on the opposite banks of the Po, might, by choosing an advantageous position, easily and effectually dispute the passage of that river.—The great object, therefore, was to deceive

Beaulieu respecting the place where this passage would be attempted; for which purpose an article had been inserted in the armistice with the King of Sardinia, specifying, "That the French should be at liberty to cross the Po under Valenza; while an order was given for the Neapolitans who garrisoned that town to evacuate it and join the Imperialists. Other stratagems were likewise used to mislead Beaulieu; while Bonaparte, by a forced march, arrived during the night at Castel S. Giovanni, reconnoitred the banks of the Po, seized five Austrian barges loaded with rice, medicines, and invalid soldiers, and then proceeded early next morning to Placenza; whence, aided by the captured barges, he transported himself, with 5000 grenadiers, and 1500 horse, to the opposite shore; meeting with no resistance except what was given by two squadrons of hussars, who, after firing a few times, retired: and the rest of the French army which had rapidly followed it's leader, likewise passed the river during the course of the day.

No sooner was this important passage effected, than Bonaparte defeated a body of Austrians, who had been sent too late to oppose his landing; and then granted an armistice to the Duke

of Parma, who was constrained to furnish him with two millions of French livres in money, or bills of exchange on Genoa, twelve hundred draught-horses, with their proper harness, four hundred dragoon-horses, with saddles and bridles, one hundred chargers, for superior officers, and twenty pictures, to be selected by Bonaparte,* besides corn and bullocks for the use of the troops.

Meantime Beaulieu had drawn up his forces behind the Adda, and fortified, with thirty pieces of ordnance, a long bridge, in front of which was the town of Lodi, defended by his advanced posts ; these Bonaparte attacked, and, after a sharp contest, drove into the town : whence they passed the bridge, and joined the main body of their army. A battalion of French grenadiers, who had hitherto borne down all before them, now reached the bridge, shouting, “ *Vive la Republique !*” but the dreadful fire kept up by the enemy having stopped their progress, Generals Berthier, Massena, Cervoni, &c. rushed forward : still, however, even their presence might have proved ineffectual, had it

* Among the selected pictures was the famous St. Jerome of Correggio.

not been for the gallantry of Bonaparte, who, snatching a standard from the hand of a subaltern, placed himself in front, animating his soldiers by his actions and gesticulations, for his voice was drowned by the noise of musquetry and cannon, till these intrepid fellows, led on by their beloved commander, passed the bridge, amidst showers of cannon balls, silencing the artillery, and throwing the main body of Beaulieu's forces into such disorder, that he fled with precipitation towards Mantua; having lost in this action twenty field-pieces, and, in killed, wounded and prisoners, above 2000 men.*

A victory so brilliant was naturally followed by the most important consequences; Pizzighitone, Cremona, Pavia, and Milan, submitting to the conqueror, who was hereby furnished with immense resources, vast magazines, and many valuable works of art.† From this moment, indeed, he became master of Lombardy, though

* Bonaparte's artillery, in this famous battle of Lodi, was drawn by the coach-horses of the nobility of Placenza.

† Among these were above thirty pictures; an Etruscan vase; a manuscript written on the papyrus, and above eleven hundred years old; a Virgil which belonged to Petrarch, containing notes in his own hand, and another curious manuscript, relative to the history of the Popes.

the citadel of Milan still held out. And now, while he allowed his troops a short cessation from the toils of conquest, he concluded with the King of Sardinia a peace, by which the latter ceded for ever to the French nation, Savoy, and the counties of Nice, Tende, and Breuil, resigning to them, till there should be a general peace, Coni, Ceva, Tortona, Exiles, Assiette, Suza, La Brunette, Château-Dauphin, and Alexandria, together with all the territory occupied by the republican troops, making the above named places liable to levies of military contributions; in short, reserving to himself nothing but the empty name of sovereign.*

After disposing every thing for an attack upon the citadel of Milan, Bonaparte, with his usual expedition, advanced to Modena, whose Duke had already retired to Venice, carrying with him twenty-three millions of sequins, the fruits of that insatiate avarice which has always been the failing of this prince. The republican general, however, informed the Regency ap-

* The fortifications of Suza, La Brunette, and other strong places, were, according to this treaty, to be demolished by the King of Sardinia, and his artillery employed for the service of the French Republic.

pointed to govern during their sovereign's absence, "That France would only accord him an armistice on condition of his immediately paying her seven millions and a half of French livres in money, and two millions and a half in military stores, beside presenting her with twenty of his best pictures, to be selected by French commissaries."—These conditions were accepted.

But though Bonaparte, from the opening of the campaign till the present moment, had been daily acquiring fresh laurels, though the speciousness of his proclamations and the good conduct of his troops induced a large majority of the vanquished people to consider him as a deliverer, not a conqueror; though Austrian armies no longer opposed his progress, and Italian potentates sued to him for peace, a new and formidable enemy, shrouded in Religion's mantle, and brandishing a crucifix in one hand and a dagger in the other, now threatened to impede that rapid tide of victory which hitherto had borne down all before it; for no sooner did he quit the capital of Lombardy, in order to pursue the flying columns of Beaulieu, than reports were spread, by monks

and other ecclesiastics, of the English having captured Nice, of the Condean army being arrived on the confines of the Milanese, and of the Austrians being reinforced, and actually advancing towards Milan; and by fallacies such as these were ignorant and fanatical people excited to take up arms against France, to assassinate her troops wherever they met them, to cut down the tree of liberty, and trample the national cockade under foot. Bonaparte, however, quickly returned to Milan, shot all the insurgents who were found with arms in their hands, demanded a large number of hostages, and signified to the ecclesiastics and nobility, "That their lives should answer for any future violation of the peace." He then proceeded to Bignasco, where seven or eight hundred peasants had been worked up by their priests to oppose him; but these unfortunate people were quickly killed or dispersed; while the French commander, with tears in his eyes, (if we may believe his own words) ordered their village to be burnt to the ground; hoping, by this act of severity, to prevent revolt in future. He then proceeded to Pavia, whose inhabitants, aided by five or six thousand peasants, had invested the citadel,

made the French garrison prisoners, and put the town in a posture of defence. Bonaparte, after a few discharges of cannon, summoned the insurgents to surrender, and confide in the generosity of France; but was answered, "That while Pavia had walls remaining, her citizens would defend them." The gates were now forced and the insurgents routed, many of them taking refuge in their cellars, while others ran to the tops of their houses and hurled down tiles upon the republican troops, hoping with such feeble weapons to dispute the passage of the streets. At this moment the French who had been imprisoned broke their chains and hastened to the aid of their general, who immediately ordered every soldier's name to be called over, declaring "That if the blood of one Frenchman had been shed, he would raze the city to the ground, and erect a column on it's ruins, saying, "*Here once stood Pavia.*" Happily for the town, however, not one of the garrison was missing; and Bonaparte, therefore, contented himself with condemning the Municipality to be shot, and demanding two hundred hostages, whom he sent to Paris: and thus ended this dangerous insurrection; which, had it been seconded by Aus-

trian troops, might probably have terminated in a very different manner; though the severe punishment inflicted upon Bignasco, and all the leaders of the revolt, added to many wise precautions taken by Bonaparte, not only restored tranquillity for the present, but ensured obedience to French government in future.

This business settled, the Republic of Venice was informed by a proclamation, that the French troops in their pursuit of Beaulieu would pass her territories, maintaining, however, the strictest discipline, and paying for every thing they might want. The last-named general, in consequence of his defeat at Lodi, had judged it prudent to retire behind the Mincio; where he took an excellent position between Mantua and the Lake of Garda; his great object now being to defend the passage of the Mincio, for which purpose the banks of that river were lined with cannon. Bonaparte, however, by means of several skilful manœuvres, deceived Beaulieu as to the place where he designed crossing, and then marched rapidly towards Borghetto, the approach to which town was defended by the Austrian advanced guard, consisting of four or five thousand men, who, finding themselves un-

able to withstand the attack of the French cavalry, retired over a bridge leading to the opposite shore of the Mincio, breaking down one arch, and then planting artillery to prevent their opponents from repairing it. At this moment fifty French grenadiers, led by General Gardanne, plunged into the water, which was neck-deep, and placing their muskets on their heads, waded through it; while the Austrians, thinking they once more beheld the invincible column so eminently distinguished at the bridge of Lodi, immediately took to flight, leaving the passage of the Mincio free to the whole French army; which soon after captured Peschiera, drove Beaulieu out of Italy, and invested Mantua.*

* While the French were besieging this city, a convent, which lay exposed to the cannon of the garrison, was evacuated by its nuns, and immediately occupied by the besiegers; who, hearing groans issue from underneath the building, humanely followed the sound, and discovered, in a damp and gloomy dungeon, a female, seated on a crazy chair, and loaded with fetters, but whose countenance, though deeply furrowed by misery, looked youthful. On seeing the soldiers, she earnestly petitioned for life and liberty; telling them, she had been four years confined in that cruel manner, for attempting to elope with a young man who had long been master of her heart. The soldiers instantly struck off her fetters; upon which she besought them to lead her into the open air. They represented, that on quitting the shelter of the convent she would be exposed to a shower of cannon-balls. "*Ah!*" replied the nun, "*mourir, c'est rester ici!*"

Meanwhile General Massena entered Verona, the late abode of Louis Stanislaus, hereditary King of France, whom the Venetians had not only sheltered in this asylum, but treated with the utmost deference, till Bonaparte's victories so entirely changed their sentiments, that they suddenly transferred to him all the respect they had hitherto shewn to unfortunate Majesty ; nay, even ordered Louis to quit their territories, though they had, but a very short time before, signified to the Directory, " That the Royal Fugitive, from being a noble Venetian, was, by the laws of Venice, entitled to her protection." Louis, however, previous to his departure for the Condean army, demanded the golden book, in which the name of every noble Venetian is inscribed, (that he might erase his own,) together with the sword presented as a token of friendship to Venice by his ancestor, Henry IV.—But to these requests Venice answered with unfeeling insolence ; " That he need not stay to erase his name, as the Senate would readily do it for him : and that the sword should certainly be returned provided he would immediately find means to repay a large sum of money, which his ancestor, Henry IV., had borrowed of the

Venetian Republic." But notwithstanding this indecent answer, more worthy of a money-lending-jew than of a great and wealthy people, Bonaparte, who felt no wish to favour, and no inclination to trust his new flatterers, the high and mighty lords of Venice, placed a strong garrison in Verona and thus secured possession of that city, while he kept the rest of their territories in awe.

His next object was the reduction of Mantua, the only fortress, except the citadel of Milan, which remained in possession of the Austrians, and the only probable obstacle to his meditated conquests in the south of Italy : but the cabinet of Vienna, knowing the great importance of Mantua, strained every nerve to save it; and was ably seconded by Field-Marshal Wurmser, now appointed to succeed Beaulieu in the command of the Austrian forces; and by means of Wurmser's exertions, Bonaparte was constrained to carry on a formal siege, without the proper engines for so doing, as he possessed no artillery but field-pieces, won in battle from the Piedmontese and Imperialists; for heavy cannon could not have kept pace with troops marching rapidly as his did over the Alps. The great heats also, which render the neighbourhood of

Mantua particularly unwholesome, were speedily coming on and seemed more likely to weaken the republican columns than all the fatigues and perils they had yet encountered. Insurrections too were breaking out in the conquered countries bordering upon the Genoese state; inso-much that Bonaparte, finding his convoys attacked, his couriers assassinated, and his communication with France, by way of the Riva di Genova, menaced, thought it necessary to terminate all differences with Modena, Rome, and Naples, or at least to prevent those powers from aiding the other allies to drive the English from Leghorn, and to adopt such measures as might induce Corsica to place herself once more under Gallic banners.

To stop the insurrection in the conquered countries was the first point; and for this purpose a detachment of the army marched to Arquata and Tortona, where the insurgents were most formidable, shot the leaders, razed their houses to the ground, and thus restored order. Meanwhile another detachment passed the Po, at Borgoforte, and on the 19th of June, arrived at Bologna, entering that city without resistance, and imprisoning four hundred papal

troops who were stationed there. Bonaparte followed in a few hours, and found in Fort Urbano, the key of the Bolognese, and a place of considerable strength, whose gates, however, flew open at his command, fifty pieces of heavy ordnance, five hundred muskets, with two months' provision for six hundred men.* The garrison here, together with the Cardinal Legate, and all the Roman *état major* at Bologna, were made prisoners; Ferrara likewise submitted voluntarily, and the Cardinal Legate there, with the commander of the citadel, were imprisoned, while this fortress furnished the French army with a hundred and fourteen heavy cannon; in short, the ordnance obtained at Modena and in the Episcopal State, enabled Bonaparte to continue the siege of Mantua, which must otherwise have been turned into a blockade.

Fifty pictures, among which was the celebrated St. Cecilia of Raphael were now sent from Bologna to Paris, whither those taken from Parma, Milan, and Modena, had gone before. But, while the republican general was thus rob-

* Fort Urbano is about fourteen Roman miles from Bologna; and was erected by URBAN VIII.

bing Italy of her most exquisite works of art, he took infinite pains to impress artists and literary characters in his favour ; treating them with the utmost deference, respecting and even augmenting their property, declaring he considered men of science, whatsoever their country, as citizens of France ; inviting those who were dissatisfied with their present situation to retire to Paris, promising them all possible encouragement in that city : and assuring them, that the French nation would derive more pleasure from receiving and cherishing a distinguished painter, a profound mathematician, or any other man eminent in arts and sciences, than from the most splendid territorial acquisitions : nay, he actually wrote a long letter, expressive of these sentiments, to Oriani, the great astronomer at Milan, requesting him to circulate its contents among the *Literati* ; and thus while other rulers were endeavouring to maintain the empire of force, he sought to establish one by far more powerful, namely, that of opinion.

Faenza and all Romagna now enlisted with alacrity under the republican banners ; while a column of French troops passed the Apennine, and directed it's course toward Pistoja, avow-

edly with an intention of proceeding through Tuscany to Rome.

The Florentines, who had long indulged a confident belief that their alliance with France would secure them from the inroads of French troops, were now struck with astonishment and apprehension; while the Marquis Manfredini went in all haste to Bonaparte, representing, "That as the Neapolitan troops had just been refused a passage through Tuscany, the French could not reasonably demand one." Manfredini's chief dread, however, seemed to be, that the republicans would march through Florence for the purpose of exciting a revolt; and Bonaparte, who read his sentiments, instantly assured him, "That although French officers might come in small numbers to Florence, the privates should all go to Pistoja, and thence to Siena, by which means they would avoid the capital." Manfredini, deeming the great object of his mission accomplished, was tolerably satisfied; while Bonaparte, equally judicious, whether acting as a politician or a general, had no sooner assembled a sufficient number of troops at Pistoja, than he ordered a detachment to cross the Arno at Fucechio; and then, instead of continuing its

route toward Siena, to march with all possible rapidity, and seize Leghorn: meanwhile he wrote to the Grand-Duke, informing him of what was done, and assigning as a reason, that the republican flag had been insulted in his royal highness's port, and the property of French merchants violated; and that as he, through the medium of his minister at Paris, had confessed his inability to redress these grievances, France was compelled to redress herself; though the conduct of her troops at Leghorn would be conformable to those principles of neutrality which they were sent to maintain:—and on the same day Bonaparte announced to the Executive Directory his having granted an armistice to the Pope, on condition, “ That a hundred statues, a hundred busts, a hundred vases, a hundred pictures and five hundred manuscripts, should be selected by French commissaries, and sent to Paris—that twenty-one millions of French livres should be paid to the republic, independent of contributions to be levied on Bologna, Ferrara, and Faenza,—that fifteen millions and a half of the above-named sum should be paid in specie or ingots, five millions within fifteen days, five more within the following month; and the remainder within

three months; and that the other five millions and a half should be paid in merchandize, horses, &c. whenever demanded by the French army—that the Pope should immediately send an ambassador to Paris, in order to obtain from the Executive Directory a definitive peace, by making reparation for the insults received by French subjects in his dominions, and particularly for the murder of Basseville—that the individuals detained in his territories for their political opinions should be immediately liberated,—that the Roman ports should be closed against English vessels, and open to those of France—and that the legations of Bologna and Ferrara, with the citadel of Ancona, should be occupied by French troops.” He likewise announced his having granted an armistice to the King of Naples, whose ambassador, Prince Pignatelli Belmonte, was actually set out for Paris to solicit peace.

On the 27th of June the French entered Leghorn, and a few hours previous to their arrival, every English ship in the mole, twenty-three in number, sailed for Corsica; conveying away a considerable quantity of merchandize, two hundred and forty oxen, and most of the families

belonging to the British factory: for our minister at Florence,* and our consul at Leghorn,† who had both been indefatigable in procuring good intelligence, knew of this scheme so long before it's execution, that they were able to apprize the factory of their danger.‡

Bonaparte followed his troops on the 29th; and finding that the Tuscan governor§ had aided the departure of the English, and was moreover a determined enemy to France, sent him under an arrest to Florence, requiring that he should not only be dismissed from his office, but imprisoned; a demand with which the Tuscan cabinet was obliged to comply:—he likewise directed the French consul at Leghorn to seize all the property left there by British merchants, and then signified to the Grand-Duke his intention of visiting Florence.

It is impossible to describe the alarm produced by this message: a revolution, it was said,

* The Honourable W.F. Wyndham.

† John Udney, Esquire.

‡ The extensive conquests of the French, added to their seizure of Leghorn, (the most valuable jewel in the Tuscan diadem) led an old courtier to exclaim: “*In verità, i Franchesi hanno tutto!*” “*Non tutto,*” answered one of the Grand-Duchess's ladies, “*ma LA BUONA PARTE.*”

§ Cav. Spannochi.

would certainly be attempted ; and the Grand-Duke's council assuring him, that in such a case his life could not be safe, unanimously and strongly urged his immediately abandoning the capital. This young prince, however, with a firmness he had never shewn before, replied ;—“ No : I was born here, and here I will remain. I can learn to die in my station ; but I cannot learn to desert it.” This gallant and wise resolve had such an effect upon the Tuscans, that all descriptions of people, not absolutely bought by French gold, determined to support their sovereign ; beside which, their eyes were at length opened to the views of France ; and now, though too late, did they regret that all the states of Italy had not united to resist by force of arms the invasion of an enemy, who, in defiance to the common law of nations, scrupled not to enter the dominions and seize the ports of her allies.

In the midst, however, of this universal consternation, the hospitable Florentines did not forget to provide, as far as possible, for the safety of those foreigners who were living under her protection ; insomuch, that we, with other English families, were desired to retire into the

country ; while the few French emigrants, who were really aristocratic, and therefore obnoxious to republicans, were advised to remove out of the Tuscan territories.

On the 30th, Bonaparte came to Florence, accompanied by Berthier, and part of his *état major*, but no privates, except those who commonly attended his person ; and these mounted guard at the Palazzo Pitti,* while the Tuscan troops attended the French general, who was invited to dine with the Grand-Duke.

The entrance of the French into Florence was orderly ; but the Tuscans received them without one acclamation : and though the officers paraded every street, hoping, no doubt, to find partizans who would excite the people to revolt, not one Tuscan subject welcomed them with “ *Viva la Repubblica !*” or even seemed to regard them as friends. The Grand-Duke, however received Bonaparte with affability, untinctured by fear ; making him magnificent presents, and doing the honours of a splendid table with apparent ease and cheerfulness ; and though, during dinner, a French courier ar-

* The Royal Residence.

rived to announce that the citadel of Milan had surrendered, the Grand-Duke was so far master of himself as to betray no concern at this news: but conversed with his guest respecting the Bonaparte family, which is of Tuscan origin; and at the general's instance conferred upon his uncle the order of S. Stefano.* In the evening the Duke accompanied Bonaparte to the theatre, where the audience received their prince with uncommon plaudits.—“ You seem to reign in the hearts of your subjects, sir,” said the general; “ but have you always such full houses as this?” “ Usually, a great deal fuller,” replied the Duke. Bonaparte looked disappointed, and dropped the subject: so much, however, was he awed by this prince's behaviour, that instead of revolutionizing Florence, which seemed his original design, he presented him, if report speaks true, with a list of the few traitors that disgraced Tuscany; and even promised to evacuate Leghorn whenever the English should quit Corsica.

I cannot, in gratitude, forbear to mention another instance of his liberality which occurred

* An odd favour for a republican commander to solicit.

at this period. The Executive Directory had ordered him not only to seize the property of British merchants at Leghorn, but that of every British subject in the Tuscan territories: he answered, however, "That he presumed the latter part of this command originated in some mistake; and, therefore, should forbear to execute it till he received further instructions." Meanwhile, he took care that British travellers should be informed of the impending danger; and gave to one English family (the only persons of our nation who had at that time applied to him) a passport, which enabled them to travel through his camp, on their way to England, with perfect safety.

He now quitted Florence; whose inhabitants not finding themselves annoyed by any further attempts toward a revolution, gradually regained their accustomed tranquillity; but Leghorn flourishing under the mild and equitable government of it's Duke, was enraged at falling a prey to France; and, notwithstanding the orderly behaviour of the republican troops, every one of them would have been massacred by that part of the Livernosi called Venetians, had not their sovereign spoken himself to the leader of this

formidable band,* assuring him, the safety of Tuscany depended on the treatment received by the French at Leghorn: and in this point the Grand-Duke's conduct was prudent: though he certainly carried policy too far a few days afterward, by inviting Salicetti, one of the Regicides, to dine with him: for, notwithstanding this man, by being a principal commissary of the French army, was high in power, it ill became the nephew of Louis XVI., to show him any voluntary mark of favour. Salicetti, however, refused the invitation.

* Many thousands of these people lived by working for the English factory, and therefore lost their bread on it's expulsion from Leghorn.

LETTER V.

Florence, October 1796.

I WILL now return to the transactions in the north of Italy.

The reduction of the citadel of Milan not only consolidated Bonaparte's conquests in that quarter, but likewise furnished him with abundance of useful stores for carrying on the siege of Mantua; nevertheless, as Wurmser had re-assembled in the Tyrol the wrecks of Beaulieu's army, and also received considerable reinforcements, while the French general was engrossed by his expeditions to Bologna and Leghorn, and as the latter had necessarily weakened his forces by placing garrisons in conquered cities, hope once more began to revive the aristocratic party; insomuch, that a revolt was excited in Romagna, and so obstinately persisted in, that a great deal of blood was spilt on both sides; till, at length,

the French army, exasperated by long resistance, sacked the town of Lugo, massacred every man who was found with arms in his hands, and, by this act of severity, put an end to the insurrection.

Soldiers were now raised in Lombardy and Cispadana, to recruit the republican columns: and the siege of Mantua was carried on with such vigour as to promise a speedy reduction of that fortress, which was indeed summoned to surrender; but the Commandant answered, "That he resolved to defend himself to the last extremity;" while Wurmser, profiting by continual reinforcements, and determined, if possible, to relieve the city, attacked Massena's division with a superior force, and compelled him to evacuate the important post of Corona; while a column of 15,000 Austrians surprised and drove General Soret from Salo, forcing General Guieux with 600 men to seek refuge in a large building of that town, whence, however, they in vain attempted to dislodge him: leaving, therefore, a part of their force to surround his retreat, the rest suddenly descended upon Brescia, where they again surprised the republicans, taking a considerable number of prisoners,

among whom were two generals, with several sick and wounded officers, and at the same time advancing upon the rear of their adversaries, and compelling them to evacuate Verona and Porta Legnano,

Meanwhile Bonaparte, seeing how much the Austrian army now surpassed his own in point of numbers, and considering that its present success would naturally inflame its courage, began to apprehend that his troops might soon be completely overpowered, and all his splendid conquests wrested from him; in short, he found (to use his own words) that nothing but the adoption of a bold and vast plan could turn the tide of victory in his favour.

The enemy had so manœuvred as to place his army between two columns of their's, whose united strength he could not hope to resist; the great object, therefore, was to attack them separately; and by making a sudden retreat, he thought it possible to surround and discomfit one of these columns at Brescia; and then, returning by the Mincio, to attack the other, led by Wurmser, and compel it to fall back into the Tyrol. But, in order to accomplish this plan, it would be necessary to raise the siege

of Mantua, which was on the very point of capitulating, as it had not the means of resisting six hours longer, and also to repass the Mincio so rapidly as to avoid being hemmed in by the Austrians. The siege of Mantua was accordingly raised, and the French columns ordered to repass the Mincio, which they effected without difficulty. Salo was then attacked and re-taken; General Guieux, who had defended himself forty-eight hours without tasting food, set at liberty, an obstinate combat fought before Lonado, and the Imperialists defeated, while Brescia was again occupied by French troops, whose magazines and sick comrades the enemy had not found time to remove. It now remained to attack Wurmser; but that general began the battle, by surrounding Massena's advanced guard; and hoping to do the same by the whole French army, extended his line so much, that Bonaparte easily threw him into confusion, dispersed his troops, took twenty field-pieces, killed and wounded between two and three thousand Austrians, made four thousand prisoners, among whom were three generals, and obtained possession of Castiglione and Lonado.

But the fate of Italy was not yet decided; for

no sooner had the siege of Mantua been raised, than it's garrison destroyed the French works before that city, took possession of a hundred and forty pieces of cannon, which the rapidity of Bonaparte's motions had constrained him to abandon, and supplied themselves with a considerable store of provisions: while Wurmser, after assembling his scattered troops, and drawing reinforcements from Mantua, still found himself at the head of a powerful army; inso-much that Bonaparte thought it requisite to oppose him with his whole strength; and, after directing all his divisions to collect together for this purpose, went himself to Lonado, in order to see how many men might be spared from that fortress: but great was his surprize, on entering the gates, to hear that a herald had just summoned the Commandant to surrender to a large column of Austrians, by whom the place was invested. Bonaparte immediately guessed that this must be a column of Wurmser's army which had fled during the late battle, and was now returning to join it's leader; he likewise knew, that the garrison of Lonado, barely twelve hundred strong, could not resist this column, but was, together with himself, in imminent danger

of being captured. He did not, however, hesitate a moment, as to what was proper to be done : but, ordering the herald into his presence, “ Take off the bandage from that soldier’s eyes,” cried he, “ and let him behold Bonaparte and his *état-major*, encircled by the brave republican forces. If the Imperialists wish to make us prisoners, they have only to advance ; but bid your officers beware,” continued the general, “ how they offer me a personal insult ; they ought to have known that the main body of my army was stationed here, and that I, therefore, could not be absent : and if within eight minutes they do not ground their arms, no mercy shall be shewn to any of them.” This speech was followed by an order for the grenadiers to prepare for battle : meanwhile, the herald looked all astonishment at seeing Bonaparte, and had scarcely delivered his message to the Austrian commanders before the whole column, consisting of four thousand foot and fifty horse, with two field-pieces, surrendered at discretion.

Thus extricated from his dilemma, Bonaparte hastened to make another attack upon Wurmser, over whom he gained a second victory, so decisive, that the Imperialists were completely routed.

in short, during less than a week, they lost seventy field-pieces, all their baggage, and near twenty thousand men, including killed, wounded, and prisoners. But these important, and almost unlooked-for advantages, were purchased by such extreme fatigue, both of mind and body, to the French commander-in-chief, that he never lay down to sleep, and was scarcely off his horse one moment, for eight successive days and nights.

The effect of this last victory was the retreat of Wurmser to Roveredo, and the resumption of the siege of Mantua ; but, as the last-named general received continual succours from the Tyrol, and was, beside, in a country more easily defended than most others of Europe, he flattered himself with hopes of revenging his late defeats, and still preserving Mantua : he had, however, but little time to recruit ; for Bonaparte, after re-possessioning himself of all his former posts, making an exchange of prisoners, and thereby recovering the troops who were taken by his opponents during their transient successes, delayed not a moment to pass the Adige, and follow the Austrian army, which, after gaining slight advantages, he resolved to attack in the almost impregnable defiles of Marò, and the in-

trenched camp of Mori. This resolution was executed at day-break, and after a long and obstinate resistance, both posts were carried, and the enemy put to flight, chiefly owing to the determined bravery of General Dubois, who received three mortal wounds in this hard-fought combat, and while dying, exclaimed: "I fall for the Republic—may I only live to hear, her victory is complete!" But such, indeed, was the enthusiastic patriotism with which Bonaparte had inspired his followers, that instances like this were by no means uncommon.

The flying Austrians were now pursued to Roveredo, and, being speedily constrained to abandon that town, retreated toward Trent; preparing to defend themselves in a position which must have proved impregnable, and covered the last-named city, had they been allowed a few hours to fortify it: but Bonaparte, aware that the fruits of his victory would be lost, if the enemy were not instantly re-attacked, pointed this out to his troops, who, in spite of excessive fatigue, cheerfully renewed the action; and after another severe contest, which continued till the close of day, Wurmser was a second time defeated; while this battle, one of the

most important ever fought by Bonaparte, made him master of Trent, and the passes leading to Vienna. After settling the new government of Trent, he immediately pursued Wurmser, who had retreated towards Bolzano, and who, notwithstanding perpetual defeats, and the loss of four thousand men in killed, wounded, prisoners, and deserters, beside thirty pieces of cannon, a considerable number of baggage-waggons, and four hundred horses, since he took refuge in the Tyrol, still defended himself with such bravery and judgment as commanded the respect of his opponents, and merited the praise of all Europe. Nevertheless, in the battle of Bassano, he only just escaped being taken; and finding that army which but a month before threatened to drive the French out of Italy, now reduced to less than ten thousand men, he had nothing left but to throw himself into Mantua. Bonaparte, however, took measures to prevent the accomplishment of this plan; but, owing to want of skill, or want of integrity in his officers, it was nevertheless effected, though the four days which succeeded the battle of Bassano were one continued series of combats; and if a fleet and well-disciplined pack of hounds pursuing an old, sagacious;

and fierce wild-boar, may ever be compared with propriety to the operations of war, it is in this instance: indeed, had Bonaparte's orders been properly executed, Wurmser would have been made a prisoner, and Mantua taken; whereas now, the garrison of that city, animated by the presence of it's general, and reinforced by the remnant of his troops, was likely to hold out till another army could be collected for it's rescue.

At this period, however, [September 1796] the affairs of France were in a very flourishing situation; Spain having concluded an offensive and defensive treaty of alliance with her; Naples* and Parma a peace; and the Pope an armistice, which threw him entirely into her power; while Tuscany submitted to her requisitions, and all the north of Italy, Mantua excepted, was absolutely subdued. Corsica alone remained faithful to the allies; and Bonaparte, by establishing a correspondence between his emissaries there and at Leghorn, put affairs into such a posture, that England judged it prudent to relinquish her newly-acquired kingdom, of

* The King of Naples bound himself by the secret articles of this peace to pay France a large sum of money.

which the French commissary, Salicetti, took possession during the present month of October; and as Genoa had been compelled to shut her ports against the English; as Leghorn and Civita-Vecchia no longer dared to admit their vessels; and Naples, according to treaty, could only receive four at once; Bonaparte now flattered himself the Mediterranean trade would be totally lost to Great Britain, and henceforth prove a constant source of riches to the town of Marseilles. Italy, too, was a mine replete with wealth: and while the major part of her citizens, dazzled by a phantom falsely called Liberty, were blind to the real intentions of their conqueror, he, though naturally enveloped with reserve, was led by a pretty woman to betray those intentions very plainly; for, as he was dining at Milan with a large company of Italian ladies, one of them ventured to ask, "What he designed doing with Italy?" He made no reply—again she asked the same question—he still was silent—but, on it's being repeated a third time, called for a lemon, cut it in two, squeezed all the juice out of one half, threw it away; then squeezed the juice out of the other half, and threw that away likewise. Thus was

the lady answered: but this expressive hint did not open the eyes of the Cisalpini, though Milan had already been compelled to furnish the French Republic with twelve hundred thousand gold sequins, beside immense quantities of military stores.

LETTER VI.

Naples, March 1797.

TOWARD the end of October 1796, we quitted Florence, and went to pass our winter at Rome: where the transactions were so interesting, that I shall venture to detail them at length; first mentioning, however, that while France experienced a reverse of fortune in the north of Italy, the people of Milan, Bologna, and Ferrara, remained faithful to her cause, though urged by her priests to revolt; but the Pope no sooner heard that the siege of Mantua had been raised, and the French garrison at Ferrara withdrawn, to aid Bonaparte, than he dispatched a Vice-Legate to take possession of that city, though this proceeding openly violated the armistice; the Legate, however, was suffered to enter without opposition; but, upon his replacing the episcopal arms over the Palazzo Publico, a riot

ensued, and the arms of the French Republic were substituted for those of his Holiness ; while the news of Bonaparte's fresh successes soon induced the ecclesiastical deputy to terminate his mission, and go back to Rome. Meanwhile the Roman populace, decidedly inimical to France, and indignant at their sovereign's dear-bought armistice, no sooner heard the siege of Mantua had been raised, than styling themselves *Sanguè di Troja*, and swearing by all their saints that not a single statue or picture should be sent to Paris, they insulted, and nearly murdered, the French commissaries employed in selecting the above-named works of art.* This outrage was, of course, complained of ; and the Pope declared himself ready to punish the offenders ; but as Madonnas were seen to move their eyes,† and

* Two commissioners, who had quietly stopped to view Trajan's column, were first assailed with a volley of stones, thrown by children ; and afterward, in attempting to make their escape, heard the alarming cry, of " Kill them ; they are Frenchmen ! they are commissioners !" For their preservation they were indebted to the interference of a Roman officer, who conducted them to the Governor of Rome ; and he took care to send them home under proper protection.

(*Memoirs of Pius VI.*)

† This is supposed to be a manifestation of the Blessed Virgin's grace and favour to the Romans.

miracles on miracles succeeded each other, he was, according to some authorities, constrained, as a proof of his sincerity, to dismiss his Secretary of State, Cardinal Zelada, said to be an enemy to France, and appoint, in his stead, Cardinal Busca, the tool of the Spanish minister, Azzara, and therefore, a friend to democracy. Other authorities, however, stated, that Zelada, alike disapproving the conclusion of the armistice, and it's violation afterward, had voluntarily resigned; but, be this as it may, the Pope seemed to lose much by the change; as, from the moment when Zelada retired, every act of the Papacy seemed to accelerate it's downfall.

Shortly after these events had taken place, Garrau and Salicetti presented to his Holiness sixty-four conditions of peace, many of which were so humiliating, and at the same time so destructive to the Roman-Catholic religion, that he declared himself bound in conscience to reject them. The French commissaries replied, "That they must all be accepted to their full extent, or all refused." In consequence of which the Pontiff not only suspended the treaty, and endeavoured to procure better terms through the mediation of Spain, but held back the con-

tributions, statues, &c. still due to France by virtue of the armistice ; at the same time calling upon Naples for protection, which his Sicilian Majesty promised to grant,* imposing heavy taxes for the purpose of levying and maintaining troops, and accepting the offers made by Princes Colonna and Giustiniani to raise regiments.— But though France had proposed terms which the Court of Rome was certainly justified in rejecting, recent occurrences did not encourage a violation of the armistice, as the Duke of Modena, from a similar conduct, had been condemned to lose his dominions, and see them united to the Legations of Bologna and Ferrara : but his Holiness flattered himself another Austrian army would try to relieve Mantua ; and, while that fortress held out, conceived it impossible for the French to seize Rome.† Great prepara-

* The King of Naples, however, behaved most dishonourably, by pretending to have made verbal terms with the French Directory, in favour of Rome, when he had entirely neglected her interest.

† At this period we visited the public Museums, and had the mortification to find many of the most celebrated statues packed up ; while the *Custodi* who attended us shed tears on our enquiring for the Dying Gladiator. “ Alas ! ” cried he, pointing to a large packing-case, “ there it is, prepared for its journey ! His Holiness, however, tells the workmen to be

tions, however, were apparently made for defence; soldiers being raised in every province, and recruits daily marched into the capital; while every Roman nobleman paraded up and down the Corso, decked with warlike accoutrements, and every peasant fancied himself, in point of courage, a second Camillus.

Had the Church seized this moment to fan the flame of patriotism which glowed in the breasts of her subjects; had she once more published a general crusade, terming the defence of Italy a holy war against infidels, who not only threatened to destroy the chair of St. Peter, but trample under foot the christian cross! not Bonaparte himself could have combated the united force of all the Roman Catholic princes: but Pius VI., timid from age, and impolitic from following the advice of his weak and avaricious nephew, Duke Braschi, soon betrayed a want of proper steadiness: and when the Colonna regiment, actually three thousand strong, and the Civic Guard, reputed to consist of fourteen thousand Roman citizens, went to have their

as long in making one of these cases now, as they used to be in making a thousand:—but the times are awful; and what may prove the fate of Rome, we know not!”

swords and banners blessed by their sovereign, in the Piazzo di St. Pietro, where all Rome assembled to view the ceremony, his Holiness, as if apprehensive that his blessing would be of no avail, sent deputies to confer it: thus disappointing every spectator, and damping the ardour of his superstitious soldiers, by leading them to suppose their weapons, destitute of his personal apostolic benediction, might not prove invincible: nay more, though the Emperor was secretly solicited to protect the papal chair with his armies, and send his officers to discipline and command the newly-raised ecclesiastical troops, thousands of recruits, who had recently marched into Rome, were now ordered back to their respective provinces, and disbanded: but, notwithstanding this, the principal conditions of the armistice were still unfulfilled, and no measures taken to procure a permanent peace; though when British ships attempted coming into Roman ports, they were fired upon, in compliance with the armistice; and yet, his Holiness scrupled not to profess himself the ally of England!

But while the conduct of the papal government was thus weak and contradictory, that of

the Austrian cabinet was wise and energetic; for, no sooner had Wurmser been compelled to seek refuge in Mantua, than a grand effort was made to relieve him, and so many troops rapidly collected, and even sent in post-carriages, from every quarter of the imperial dominions, that an army of above forty thousand men, commanded by General D'Alvinzi, and raised, as it were by magic, once more gave Bonaparte cause to tremble, lest Victory should at length desert his standard. These forces, far more numerous than his own, arrived about the middle of November in the neighbourhood of Verona, whither he immediately marched; and having thrown a bridge of boats over the Adige, under cover of night, he passed that river at day-break next morning, with two columns of his army, the one commanded by Massena, the other by Augereau, hoping to fall unexpectedly on the flank and rear of his opponents, and thereby possess himself of their magazines and artillery-park. D'Alvinzi, however, procured intelligence of this plan time enough to post a strong body of troops in the village of Arcola, which commanded the only bridge over a canal it was necessary for the French to cross before they could accom-

plish their purpose. This village, remarkably strong in point of situation, from being surrounded with bogs and dikes, was vigorously attacked by the republican advanced guard, under Augereau; but its defenders kept up so terrible and incessant a fire, that the assailants gave way, although Generals Verdier, Bon, Verne, and Lasnes, repeatedly led them back to the assault, till all these officers were compelled, by dangerous wounds, to quit the field of action. In vain did Augereau, knowing the hazard of delay, grasp a standard, carry it to the bridge, and wait there several minutes, amidst a shower of bullets and cannon-balls, exhorting his soldiers to follow him: in vain, too, did Bonaparte, with the whole *état-major*, rush forward, call upon his grenadiers to remember the battle of Lodi, dismount from his horse, grasp another standard, and advance to the bridge, crying, "Follow your general;" for although this example produced a momentary effect, he was quickly thrown down, one of his aides-de-camp killed, and most of the *état-major* wounded. This obstinate combat lasted an entire day: but, at night, General Guieux, who had been ordered to cross the Adige, by means of a distant ferry, and then

march to storm the village in rear, succeeded, taking four pieces of cannon, and several prisoners: though, before morning, the approach of D'Alvinzi's whole army compelled Guieux to abandon his conquest. With the dawn, D'Alvinzi, who, during the brave resistance made on the preceding day by his troops at Arcola, had found time to prepare for a general engagement, attacked Bonaparte at all points. Massena's division, however, which was stationed on the left, repelled the Austrians with advantage, as did a column under Robert; but Augereau, who was stationed on the right, and once more assailed Arcola, proved again unsuccessful. On the following night, Bonaparte threw a bridge over the canal which had so long impeded his progress; but, next morning, D'Alvinzi attacked the centre of the republican army with such impetuosity, that it must have been defeated, had not General Gardanne, who was placed in ambuscade, fallen upon the flank of the Austrians, and made a dreadful carnage: meanwhile Bonaparte, seeing Augereau a third time repulsed at Arcola, ordered the captain of his guides, with twenty-five chosen men to make a large circuit, and then suddenly advance full

gallop on the enemy's rear, sounding several trumpets. This manœuvre succeeded ; for the Austrians, being intimidated, gave way ; Augereau took advantage of their confusion ; and a column of eight or nine hundred men, who had likewise been dispatched to fall upon their rear, routed them completely, while Massena marched into Arcola, of which he easily took possession, and then joined in pursuing his discomfited adversaries, till night compelled him to desist.

The Austrians lost, in these three successive actions, from eight to ten thousand men, in killed wounded, and prisoners, with near twenty pieces of cannon : but the victory cost Bonaparte dear, two of his aides-de-camp, to both of whom he was much attached, being killed, three generals killed, likewise, and five wounded ; while his left wing was put to flight at Rivoli. This disgrace, however, he quickly wiped away by another victory ; at the same time shutting out D'Alvinzi from all the approaches to Mantua, though his forces still remained formidable ; and the Venetians, notwithstanding their professed neutrality, did every thing in their power to assist him.*

* Immediately after this bloody battle of Arcola, Bonaparte

About this period Bonaparte intercepted a letter from the Emperor to Wurmser, by which it appeared, that Mantua was reduced to the last extremity, the garrison being compelled to live upon horse-flesh; in consequence of which, new exertions were making at Vienna, and all the imperial frontiers disarmed, that large reinforcements might once more be sent in post-carriages to D'Alvinzi. The French commander, therefore, deeming it prudent, before

wrote a letter to his friend General Clarke, from the contents of which it seems that Envy had already pointed against the honour of the Corsican hero those attacks which, judging from appearances, at length drove him to take refuge in Egypt, and deprived France of her strongest support. The substance of the letter was as follows:—

“ Your nephew, Elliot, has fallen in the field! This youth
“ was familiar with war; often led columns to the assault;
“ and promised to become a distinguished officer:—he died
“ gloriously, in face of his enemies, without suffering one
“ moment's pain—and where is the thinking man who, vexed
“ by the vicissitudes of human life, would not gladly escape,
“ by such a death, from a world frequently despicable?—
“ Where, indeed, is the soldier in my army who has not repeat-
“ edly wished to be thus sheltered from the stings of envy, ca-
“ lumny, and other odious passions, which too often seem
“ to influence the conduct of mankind?”

After this battle, likewise, the general wrote to the wife of his other aide-de-camp, Muiron, enumerating the virtues of the deceased, lamenting his own private loss, and that of the public; and offering to the young widow, who was pregnant, every consolation which his purse and interest could procure.

these succours should arrive, to awe the court of Rome into an acceptance of whatever terms of peace he might choose to impose, and having, moreover, a negociation to carry on with Florence, which his near approach to that city was likely to help forward,* marched to Bologna with a column of two thousand men, which, owing to his judicious management, was quickly magnified by fame into five times that number: and letters were actually written from Bologna to Rome, stating, “ That ten thousand French troops had entered the former city, and that ten thousand more were following, with an intention to destroy the Papacy.” Such, however, was the infatuation of the Romans, that these letters were disregarded, while the public mind seemed totally engrossed by the proceedings of D’Alvinzi’s army, and the arrival of the Austrian general, Colli, who was sent for by the Pope, under a promise of being placed at the head of eighteen thousand effective troops, though he

* This negociation terminated in the Grand-Duke’s paying eight hundred thousand French livres, as an indemnification for the expenses of the French garrison at Leghorn; and in a promise from Bonaparte to withdraw that garrison on condition that twelve hundred thousand livres more should be paid by Tuscany to the French republic.

did not find one-third of that number in all the ecclesiastical dominions.

No sooner had Bonaparte reached Bologna than D'Alvinzi, whose forces once more amounted to forty thousand men, profiting by the absence of his invincible opponent, prepared to make a general attack upon the republican troops near Verona, while, by superiority of numbers, he actually routed Augereau's division at Bevilacqua. Bonaparte, therefore, found it requisite to hasten back with his column, which he sent, by forced marches, to aid Augereau, going himself to Verona, where he arrived at the moment when the enemy was making a formidable attack upon the division commanded by Massena, which at first gave way, though afterward the Austrians were repulsed with loss. Next morning it appeared, from D'Alvinzi's manœuvres, that he purposed opening himself a passage to Mantua by Rivoli, where the French lines were weak: Bonaparte, therefore, set out post for the last-named place, ordering all the troops he could spare from other quarters to follow him: but, on arriving at Rivoli, he had the mortification to find his force, when united, would not be equal in numbers to that of the Imperialists,

who occupied, moreover, a very advantageous position. At this critical moment, (as I heard from what seemed good authority) while he was sitting in his tent, reckoning a large sum of money, and waiting for day-break, when his troops expected to be attacked, an Austrian officer entered, staid a short time and then disappeared; the money disappeared likewise; while Bonaparte told his comrades, "That Italy was vanquished, and Mantua their's." But be this story true or false, an obstinate battle, which lasted two days, immediately ensued, though France at length proved completely victorious; while the fruits of this contest were thirteen thousand prisoners, and D'Alvinzi himself narrowly escaped being taken. Another division of Austrians, however, commanded by General Provera, crossed the Adige at Anguiari, and, after two sharp actions with the Republicans who guarded that passage, proceeded, under the veil of night, towards Mantua, and had just reached its Fauxbourgs, when Bonaparte came up with them at La Favorita, and a fresh combat ensued; in which Provera and all his troops, amounting to six thousand men, were taken; while a convoy of corn and cattle, with which

he designed to supply Mantua, fell into the hands of the victors; and Wurmser, who made a sally during the engagement, was forced to return precipitately, leaving four hundred men behind him.

Thus was D'Alvinzi's second army destroyed, and the fate of Mantua at length decided: while Bonaparte, from the 8th to the 16th of January, took twenty thousand prisoners, forty-four field-pieces, an immense quantity of baggage, and all the battalions of Vienna-volunteers, with their colours, embroidered by the Empress.

These events produced at Rome some degree of consternation; which was augmented by fresh accounts from Bologna, stating that a formidable French army, with a large number of cannon, had actually passed that city, on its route to Ancona:—and scarcely was this news circulated, before a letter arrived, by way of Florence, being sent by Bonaparte to the French minister there, containing an account of the surrender of Mantua. The aristocrats flattered themselves the letter was a forgery; while the Conclave issued a paper, denying that Mantua had fallen; but, notwithstanding this, Duke Braschi seemed alarmed, and his lady unceasingly teased the

Pope, with “ *Salvateci, Padre ! salvateci, santo Padre !*” Still, however, the generality of people remained tranquil, endeavouring to find comfort in a report which was industriously spread, of some Roman troops near Imola having repulsed the French.

Meantime Bonaparte, to whom Mantua had really submitted on the 2d of February, issued, on the 3d, a proclamation, signifying, “ That as the armistice with Rome had been repeatedly violated by the Pope, the French were about to enter his territories ; though, faithful to the principles they professed, they would respect the religion and the people of the country : and, carrying a sword in one hand, and an olive-branch in the other, give peace and protection to the towns and villages which received them as friends ; while those who madly opposed soldiers whose prowess had, in six months, destroyed five Austrian armies, would draw upon themselves all the horrors incident to war—That the Romish clergy should continue to enjoy their present rank and emoluments, provided they acted in conformity with the precepts of the gospel ; but if they transgressed those precepts, that they should become amenable to

military law, and even receive more rigorous chastisement than seculars."

His Holiness's forces were now hastily assembled, and sent, under General Colli's command, to protect the Campania of Rome; but these forces did not amount to six thousand men, though above thirty thousand had been enlisted, and a large sum of money levied for their support: in vain, therefore, did this handful of raw troops endeavour to oppose a strong army of veterans. Fourteen field-pieces, being all his Holiness possessed, were taken on the banks of the Senio; after which, the French attacked Faenza: this place made a show of resistance; but, being deserted by all its military and ecclesiastical officers, was speedily subdued; while Bonaparte, instead of pillaging the town, sent fifty Romans, whom he had made prisoners, to represent to its inhabitants the danger of opposing superior power. He likewise assembled the priests, giving them the same lesson, and sending them to advise the people of other towns to open their gates.

By methods such as these he quickly became master of all Romagna, the Duchy of Urbino, and the whole district of Ancona; though the

celebrated treasures of Loretto were in part saved by General Colli; but, as he did not think it worth while to carry off the famous Madonna, she, with several relicks, was sent to Paris.* Perugia and all Umbria likewise submitted to France; whose troops, meeting with no further opposition, advanced rapidly toward Rome. This hitherto deluded city was now seized with an universal panic, to calm which, however, we were told on the morning of the 10th of February, “That the Romans had gained a second victory near Ancona;” but, ere night, it was too clear, that the officers had fled to a man, and the privates thrown down their arms; that the French forces were not above forty leagues distant; that the Pope and cardinals had resolved to abscond during the dead of night; and that, on their departure, a general pillage would be attempted by the inhabitants of Trastevere, whose ferocity was too well known not to be greatly feared: and, to increase the alarm which this intelligence naturally produced, orders were issued by government, that no beast of burden

* Bonaparte informed the Directory that he found at Loretto the value of three millions of *livres-tournois*, in plate, &c.

should be suffered to quit the city, without permission from the post-master.

Mr. Graves, a gentleman who acted as English minister, now hastened to the Secretary of State, requesting horses and passports for his countrymen : but had the mortification to receive for answer, "That during the next twenty-four hours, no beast of burden would be suffered to quit Rome."

Thus compelled to abide the threatening tempest, I directed my steps toward St. Peter's, wishing to see, perhaps, for the last time, that beautiful and majestic edifice. On my way, I overtook droves of mules and horses, proceeding toward the castle of St. Angelo, at the gates of which fortress, stood carriages guarded by cannon and laden, as the soldiers said, with the treasures of Loretto, which his Holiness was going to send to Terracina. Crowds of Romans stood gazing at this sight, though not a syllable was spoken, suspense and fear having tied every tongue : while St. Peter's exhibited altars wholly deserted, except by a dozen terrified priests whispering in couples to each other, and as many females praying, with looks of fear and despondency. In this tremendous posture of

affairs, it was impossible to think of sleep ;—I therefore entreated the favour of Mr. Graves to inform me, hour by hour, of the events of the approaching night ; and at two in the morning, he kindly sent me word, “ That upwards of twelve thousand people had assembled round the Vatican, declaring they would murder all the Sacred College, not sparing even the Pope himself, if any one of it’s members attempted to desert Rome ; consequently, they had relinquished every idea of flight, and resolved that Duke Braschi, with other deputies, should immediately go to Bonaparte and implore peace.” The threats of the people, however, though seconded by the Civic-Guard, would not have prevented his Holiness from absconding privately, had not two English gentlemen arrived with letters from General Colli, and insisted upon delivering them into the Pope’s own hands : which, *with great difficulty*, they accomplished. These letters were to say, “ That his Holiness might remain with safety in his capital, and should certainly have some days notice, in case his removal were to become necessary.” The Pope, on reading these letters, absolutely danced with

joy, and sent orders to dismiss his travelling-carriage, which had been in waiting five hours.

But to return to Mr. Graves:—this gentleman, whose conduct was exemplary, as he neglected his own private interest to preserve the property and ensure the safety of his fellow-subjects, now obtained horses and passports for all the English who chose to leave Rome; my family was among this number; and we had not travelled many miles on the Naples-road, before we overtook above fifty carriages laden with bars of gold and silver, Spanish dollars, and precious stones, to the amount, it was said, of two millions sterling, and not the treasures of Loretto, as had been given out, but those of his Holiness and Duke Braschi; if money levied, in the first instance, to stop France from annihilating the Papacy, and, in the next, to raise troops for the defence of Rome, could be so denominated. This treasure accompanied us to Terracina: whence it would have been embarked for Malta, had not Bonaparte's mandate arrested its progress. The Pope now wrote to that general as follows:—

“ *Dear Son, health and apostolic benediction!*

“ Desiring to terminate amicably our differences with the French Republic, by the retreat of the troops which you command, we send and depute to you, as our plenipotentiaries, two ecclesiastics, namely, Cardinal Mattei, who is well known to you,* and Monsignor Galeppi; and two Seculars, namely, Duke Braschi, our nephew, and the Marquis Camillo Massimo; who are invested with our full powers to concert with you, promise, and subscribe, such conditions as we hope will be just and reasonable; obliging ourselves, under our faith and word, to approve and ratify them in special form, in order that they may be valid and inviolable in all future time. Assured of the sentiments of good-will which you have manifested, *we have abstained from removing any thing out of Rome;†* by which you will be persuaded of the entire confidence

* This ecclesiastic had previously corresponded with Bonaparte, who assured him he wished to give a proof of his consideration for the Holy See, by granting peace to Rome.

† The reader will recollect that all the papal treasures had, previous to this period, been sent to Terracina.

“ we repose in you. We conclude, by assuring
“ you of our most perfect esteem, and by bes-
“ towing upon you the paternal apostolic bene-
“ diction.

“ Given at St. Peter’s, on the 12th of February 1797,
“ in the 22d year of our Pontificate.

“ PIUS, P.P. VI.’

During ten days after the departure of this letter, the Pontiff remained in awful uncertainty respecting his fate ; at length, however, Duke Braschi returned from the republican camp, with the following reply :*

“ Head Quarters at Tolentino, 1st Ventose.

“ *Most holy Father !*

“ My thanks are due to your Holiness, for
“ the obliging expressions contained in the
“ letter you have taken the trouble to send me.

“ The peace between the French Republic
“ and your Holiness is just signed; and I feli-

* It is asserted, that when Braschi arrived at Tolentino to implore peace, he was introduced by Bonaparte to his *état-major* as Citizen Braschi, to whom France had so many obligations in Piedmont.

“ citate myself in having been able to contribute to your personal safety.

“ I entreat your Holiness to guard against the persons now at Rome, who are bought by those courts which do not desire peace, or who suffer themselves to be guided exclusively by those emotions of hatred which the loss of territory naturally engenders. All Europe knows your Highness’s pacific inclinations and conciliatory virtues; and the French Republic will, I trust, prove herself one of Rome’s sincerest friends.

“ I send my aide-de-camp, chief of brigade, to express to your Holiness the perfect esteem and veneration which I feel for your person; and to entreat you to confide in my desire to give, on every occasion, proofs of the respect with which I have the honor to be, &c.

“ BONAPARTE.”

Considering the defenceless state of Rome, the terms imposed by her conqueror were not deemed rigorous; as he allowed the ecclesiastical government to continue for the life of Pius VI., contenting himself with demanding; “ That she should abandon the coalition against France, and

furnish no supplies to the enemies of the republic, either during the present or any future war—that she should disband her newly-raised troops, renounce for ever all right over the town and territory of Avignon, the Comtat Venaissin, and its dependencies, and the Legations of Bologna, Ferrara, and Romagna—that she should yield the district of Ancona to France, till there was a general peace in Europe—that she should pay, before the middle of March 1797, to the French army, fifteen millions of *livres-tournois*, beside horses, oxen, &c. being the remaining part of contributions imposed by the armistice—that she should likewise pay to the French Republic fifteen millions more, in money, diamonds, or other valuables, during the month of April; and that all the manuscripts, pictures, and statues, selected by French artists, in consequence of the armistice, should be sent without further delay to Paris—while, on the other hand, he bound himself to withdraw his troops from Umbria, Perugia, and Camerino, so soon as the first-named fifteen millions were paid; and from the other newly-conquered countries, not mentioned above, upon every condition both of the peace and armistice being punctually fulfilled.”

And when the French commissaries entered Rome, in order to execute these conditions, all was perfectly quiet ; owing chiefly, however, to the vigilance of the Civic Guard ; though, very soon afterward, the city was set on fire in four places by needy jacobins, who hoped, during a general conflagration, to plunder the palaces of what little wealth their owners were still suffered to retain ; and who scrupled not to accuse Bonaparte of being an aristocrat, and a traitor to France, because he forbore to overthrow the episcopal government, and authorize an universal pillage. Happily, however, the flames were extinguished, and the perpetrators of this infernal deed discovered and imprisoned, owing to the exertions of the then French minister ; while the Civic Guard, by patrolling the streets night and day, restored to Rome her wonted tranquillity.*

* So excellent was the police maintained by these armed citizens, that assassinations, formerly so common at Rome, now ceased to be heard of, even in the Piazza di Spagna, and other privileged places.

It must, I presume, be known to my readers, that every foreign minister at the Court of Rome had a right to protect the perpetrators of murders committed in the vicinity of their palaces.

LETTER VII.

Florence, March 1798.

SCARCELY had we taken up our abode at Naples, before strong apprehensions were entertained by that Court, respecting the safety of Vienna; for when Bonaparte had concluded a peace with the Pope, presented the little Republic of S. Marino with marks of his favour, and indemnified the patrimony of Virgil, now called Pietolo, for the injuries it sustained during the siege of Mantua, he resolved to avail himself still further of his late brilliant successes, by putting a period to the war between France and the Emperor: preparing, therefore, to pass the Tagliamento, a terrific barrier, which seems formed by nature to prevent the Germans and Italians from invading each other, the hero of Italy thus addressed his victorious comrades. “The capture of Mantua has nearly given the finishing stroke to

a campaign which entitles you to the eternal gratitude of your country. You have gained fourteen pitched-battles, and seventy of less magnitude; you have taken a hundred thousand prisoners, five hundred field-pieces, two thousand heavy cannon, and above a hundred standards: the contributions levied on conquered countries have supported and paid the army during this whole campaign. You have, moreover, sent thirty millions of livres to Paris, and enriched her museum with above three hundred master-pieces of ancient and modern art, the work of thirty ages! You have conquered the garden of Europe; Lombardy and Cispadana are indebted to you for their freedom. The colours of France wave on the shores of the Adriatic; the Kings of Sardinia and Naples, the Pope, and the Duke of Parma, are detached from the coalition of our enemies, and leagued in friendship with us. You have chased the English from Leghorn, Genoa, and Corsica; but your work is not yet complete: a more splendid achievement is in reserve for you. Austria, who will not listen to the Executive Directory, which has spared no pains to give peace to Europe, and restore you to the arms of your families—Aus-

tria, who, for three successive centuries, has been diminishing her power by war, and exciting discontents among her subjects, by depriving them of their privileges, must now be attacked in the very heart of her dominions, and forced to accept such terms as we shall think proper to grant; thus descending in reality to that rank of a secondary power, in which she has already placed herself by submitting to receive the pay, and comply with the requisitions of England."

The Republican columns, ever ready to obey their leader, crossed the Tagliamento in face of an Imperial army, commanded by the Arch-Duke Charles, and then pursued their march, through defiles of the Alps parallel with this torrent, to Ponteba, crossing Carinthia to Bruck, which is within a few posts of Vienna, and where a suspension of arms was solicited by the emperor, and immediately granted by Bonaparte, who wrote, indeed, from Clagenfurt, the capital of Carinthia, to the Arch-Duke Charles, advising him to think of a cessation of hostilities; and as the Imperial army had not made one important stand from the time when the Republican columns passed the Tagliamento till their arrival

at Bruck, and another division of French troops had completely subdued the Tyrol, and then united itself to Bonaparte, there seemed no probable means of preserving Vienna but by an immediate peace, the preliminaries of which were, therefore, signed at Leoben, on the 18th of April 1797, upon the following basis: “ His Imperial Majesty renounced Belgium, recognized the new limits of the French dominions, and acknowledged the independence of the Cisalpine republic.

These terms, considering the ostensible situation of the emperor, were as generous on the side of France as Bonaparte's success in penetrating to the heart of the Austrian territories was extraordinary. I followed the track of his forces from Bologna through the Venetian state to Ponteba and Bruck; and how they found means to enter Germany by such a road seems inexplicable; as one thousand men might apparently have prevented fifty times that number, either from crossing the Tagliamento or passing Ponteba, where, had the inhabitants merely ascended the Alps with which their town is surrounded, and rolled down stones upon the invaders, they would undoubtedly have stop-

ped, and probably vanquished, the conqueror of Italy. The Germans, however, scruple not to insinuate that their sovereign favoured Bonaparte's approach, in order to furnish himself with a pretence for making peace without the concurrence of England; and what seems to justify this opinion is, the very liberal terms obtained by Austria, and the certainty that the French, in their progress from Ponteba to Bruck, acted more like friends than conquerors; no injury whatsoever being complained of, even by the publicans whose houses they occupied, except the loss of a few silver spoons in the frontier towns, and an extraordinary consumption of poultry, bread, and wine, in those places where the army halted.

A few weeks after the already-named preliminaries of peace were settled, Bonaparte closed his campaign, by possessing himself of Venice, destroying that ancient aristocracy, and at the same time revolutionizing Genoa*.

I cannot finish this sketch of the most rapid

* The behaviour of the French army in the environs of Venice reflected great discredit on it's leader. Every nobleman's, and almost every peasant's house being gutted and defaced, while even the statues out of doors were all broken.

and brilliant conquests ever gained in so short a period, either by ancient or modern warriors, without lamenting, that a man whose extraordinary qualities at once excite our wonder and our praise: a man whose persuasive eloquence and consummate policy taught Italy to call her rapacious and despotic conqueror the parent of her happiness and freedom; a man, in short, who seems beyond all men capable of directing all things upon every occurrence, should have been betrayed, by the false principles of a French education, to establish the dominion of blasphemers, regicides, and robbers, dimming the lustre of his courage, by deriving it from ideas of predestination, and eclipsing the splendour of his victories by the wickedness of the cause they were gained to support. To that branch of French philosophy, however, termed free-thinking, we may, perhaps, attribute the errors of Bonaparte, and the growth of those licentious maxims and manners, which have brought an unoffending monarch to the guillotine, destroyed the peace of society, and deluged Europe with blood.

But to have done with this long digression, and continue my narrative respecting Rome. As that city remained perfectly tranquil, and

the French minister at Naples (an Ex-noble, and a very respectable man) assured us “The Executive Directory wished to protect and continue the ecclesiastical government during the life of the present Pope; nay, as self-interest impelled them to pursue this mode of conduct, because (to adopt Bonaparte’s manner of expression) they obtained more juice from the lemon while it was squeezed by his holiness, than they could possibly get by squeezing it themselves, we, with many of our compatriots, returned to Rome in October 1797, and discovered not, for several weeks, any cause to repent our determination; all ranks of people being confident, that no change of government would take place till after the Pope’s death; while many individuals asserted, “That, even were he to die, there would be no cause for dread, such steps having already been taken as would disarm the Sacred College, and enable France to effect a revolution without interrupting the public peace.”

Some time before Christmas, however, the necessaries of life furnished by the Roman territories became dear, and those imported from other countries exorbitant in price and extremely scarce: while these evils were attributed to

monopolies practised by Duke Braschi, and to the debasement of the coin, likewise ascribed to his pernicious councils.

At this period Spanish dollars had risen to near thirty pauls each; *moneta platiale** bore an agio of sixty per cent, and upwards, and copper of full forty; while *cedole*, the only currency people liked to part with, was little valued by the farmer, and almost entirely rejected by the merchant, because foreign commodities could only be purchased with Spanish dollars. Government, however, undertook to provide a remedy for these grievances; and a most extraordinary one was administered; as, early in December, an edict appeared, importing; "That on the commencement of January copper and *platiale* should lose one-fourth of their nominal value; *cedole* of above ninety-nine *scudi* cease to circulate; and, further, that the value of copper and *platiale* should, on the commencement of February, be again diminished."

Universal discontent followed this edict; the farmers refusing to bring poultry, corn, cattle, wood, &c. to market, if they were to be paid in money which might soon lose all its worth;

* The Roman money is explained in the Appendix.

shopkeepers declining to sell things absolutely needful for subsistence, unless compelled by the Civic-Guard; while monied men, most of whom possessed *cedole* to a large amount, (no one of which, perhaps, was of so little value as ninety-nine *scudi*) inveighed loudly against government, for robbing them in a manner equally scandalous and unprecedented. The markets, usually more amply supplied than in any other part of Europe, now scarcely furnished a competency of butcher's meat; wood, heretofore cheap and plentiful to profusion, could only be purchased in small quantities and by favour; flour sufficient to supply Rome with bread was often wanted, and oil, the Italian staff of life, almost wholly unattainable: insomuch, that every oil-shop was crowded night and day with persons importuning even for the smallest quantity that could be measured out; and, notwithstanding the interference of the Civic-Guard, hundreds of unhappy wretches were squeezed to death: yet, during the height of this alarming scarcity, when I visited that part of Dioclesian's Baths which the Pope used as an oil-cellar, I found such immense stores of oil, that I could not forbear asking the *custodi*, "Why some of it was not sold to the people?" But what was my

astonishment on being answered, "It had already been sold by Duke Braschi for the use of foreign countries!"

Christmas now approached, and at this season of universal festivity in Roman-Catholic states, the lower ranks of people, instead of giving, as had ever been their custom, little suppers to each other, found themselves compelled to go to bed at sun-set, because they had no oil to furnish light; and as for tallow-candles there were none in Rome.

Thus aggrieved, the populace began to talk in half whispers of righting themselves; while one of our servants assured us, there was every reason to apprehend a tumult on Innocents' day. We did not, however, credit this report, because citizen Joseph Bonaparte, the French minister, seemed to apprehend nothing; having recently invited ladies of his family to Rome, that they might be present at the marriage of his sister-in-law with General Duphot, which was intended to be solemnized in a few days.

On the 27th of December, however, while the upper ranks of people were dancing in the Palazzo Massimi, at a ball given to the Bonaparte-family, the officers of the Civic-Guard were hastily summoned to quarters; a riot having taken

place, in attempting to quell which two soldiers lost their lives. Bonaparte shewed evident marks of concern and agitation on hearing this news; while the thinking part of the Roman nobility trembling with apprehension, exclaiming, "That they and their country were undone!" —The rioters, however, soon dispersed, and Rome for a few hours remained tranquil: but, at four the next morning, a revolutionary assembly was discovered in the Villa Medici, and a patrol attacked by it's members, who killed two of the Papal dragoons, and attempted to disperse the tri-coloured cockade on the Trinità de' Monti. These seditious proceedings were not, apparently, countenanced by Bonaparte; nevertheless, toward the close of day, a large body of people assenbled round his palace, calling upon him to redress their grievances, and shouting, "*Viva la Repubblica! viva il Popolo Romano!*" Still, however, he gave them no apparent encouragement; but still they persevered, till the Papal soldiers were ordered to fire; and now, on finding the tumult become serious, Bonaparte, Duphot, and some other French officers, ran into the street, their heads uncovered, but their swords drawn—Bonaparte, waving a white handkerchief, addressed the crowd, in Italian,

with, "Peace, gentlemen! allow me to speak!"—at which moment; the Pope's soldiers, by some fatal mistake, fired again, shot Duphot, and grazed the hand of Bonaparte, who was pulled by one of his own servants, a Roman, into a by-lane, and taken a back-way to his palace, or he would certainly have shared Duphot's fate.

Many of the insurgents fell before peace was restored; all Rome took alarm; and the Spanish and Tuscan ministers hastened to the Cardinal Secretary of State, entreating that he would instantly send troops to protect Bonaparte, and likewise go himself to apologize for the insult offered to France in the person of her ambassador; but fear so far subdued the Cardinal's understanding, that he rejected this prudent advice; which Bonaparte no sooner learnt than he made preparations for quitting Rome, and at six the next morning departed; denouncing vengeance on the Papal chair, and all the Sacred College, for the death of Duphot.*

* The author of "*Memoirs of Pius VI.*" seems to think that the Pope was sick, and his Secretary of State wholly ignorant of the transaction at the French ambassador's, till informed of it by the Chevalier Azara; he adds, upon the authority of Joseph Bonaparte, that fourteen hours elapsed, ere one Roman presented himself at the Corsini-Palace to enquire into the business.

Terror now pervaded Rome: imagination picturing the city sacked, the government overthrown, and the Pope, with all his counsellors, murdered; while those persons who, but the preceding day, were calling loud for a redress of grievances, now hung their heads in silence, and trembled lest their blood and that of their families should be sacrificed to the manes of Duphot.

In consequence of these apprehensions, the Cardinal Secretary of State was said to write* to the Papal minister at Paris, desiring him to inform the Executive Directory "That his Holiness felt deep concern at an accident which he could neither foresee nor prevent, and was ready to make any atonement they might think proper to prescribe; while Cardinal Braschi was sent to Naples with power to offer a temporal jurisdiction over the ecclesiastical territories to his Sicilian Majesty, provided he would undertake to protect them from the vengeance of France, and the still more dreaded, because more sanguinary, troops of the Cisalpine Republic; and an idea that he might possibly accept this offer kept the Romans quiet; especially as

* It was difficult to come at truth respecting the conduct of the ecclesiastical rulers in this business, as they did not publish a line upon the subject, though the French party printed a long account of the whole transaction.

it was reported, ere many days had elapsed, that Neapolitan forces were advancing toward Terracina.

Meanwhile nothing transpired regarding Bonaparte, except that he had written for orders from the Directory, and that till these orders should arrive at the head-quarters of Berthier, who now commanded the army of Italy, the fate of Rome must remain undecided.

During this awful, this agonizing suspense, priestcraft, though tottering to her fall, once more essayed to amuse the minds of the people: a two days' fast being enjoined; after which followed a pompous procession of prelates, monks, and nobility of Rome, ladies not excepted, most of them walking barefoot and uncovered from the church of Santa Maria in Vallicella to St. Peter's, where relicks that had not seen light for a century were exhibited to public view. All Rome attended this procession; and such was the influence of the priests, that every good catholic seemed persuaded some miracle would be wrought to avert the vengeance of France, and prevent the fall of the Popedom. Thus crowned with success, the priests continued to display their power, procession succeeding pro-

cession till the 25th of January 1798, when information was received, " That the orders of the Directory had reached Berthier, who was, in consequence, marching toward Rome." Still, however, enthusiasm blinded reason; and the deluded people remained convinced, that a miracle would yet disperse the approaching tempest*.

The king of Naples, who, spite of Cardinal Braschi's importunities, resolved not to oppose the French by force of arms, now sent his minister, Prince Belmonte, to treat with Berthier, hoping, by means of another contribution, to purchase pardon and peace for the Sacred College: but though Berthier professed an intention of acting with gentleness toward the Pontiff, (provided an edict were issued to tranquillize the minds of the people, and no public or private treasures removed from Rome) he positively refused to treat: and the Romans, electrified by this alarming news, at length began to recover from the safe security into which they had been lulled. No sooner, indeed,

* Some of the priests, indeed, went so far as to say the miracle *was* performed; and actually illuminated Trastevere in consequence.

did the Trasteverini perceive the true posture of affairs, than they anxiously demanded, "Whether their wives and daughters were likely to meet with insult from Berthier's troops?" and deducing from the answers of their priests that such evils might too probably occur, they warmly petitioned for arms, declaring, "They would rather die than allow Rome to be taken."* The Pontiff, however, solemnly enjoined them to remain quiet, add-

* It is supposed that the chief of the Trasteverini could have raised seven or eight thousand effective men: while all the lower ranks of Romans, whether in or out of Rome, were still inimical to the French, and averse to a change of government. We met with an instance of this after the publication of his Holiness's edict in favour of the republican army: for, while walking in the Coliseum, (which was our daily custom) we saw a great number of peasants enter, weeping and lamenting bitterly: we enquired what was the matter—"Alas!" replied they, "the French are come!" We told them to be comforted, as this event, however undesirable, was not likely to affect the poor, though it might ruin the rich. "And if the rich are ruined, where shall we find bread?" returned the peasants; "we derive it from them: can our families be supported when we have no master to work for, no benefactor to supply our necessities?"

Is it possible not to lament that people so sensibly aware of the mischief produced by a levelling system, should have been prohibited from defending themselves against democratic invaders? Is it possible not to despise the government which issued such a prohibition, and almost to consider its overthrow as an act of justice?

ing, " That the French were his friends, and would do no injury to his subjects." But this assurance, though repeated in an edict, (one of the most disgraceful that sovereign ever issued) did not calm the fierce Trasteverini, who purchased all the gunpowder they could find, and even carried large stones and fragments of marble to their house-tops, protesting, " That, if any violence were offered to the women of their families, they would murder every Frenchman they saw."

Meantime the ecclesiastical rulers, anxious to propitiate Berthier, not only published the edict just alluded to, importing, " That his Holiness was full of faith in the rectitude and generosity of the French Republic, whose army was not advancing with any hostile intention against the Romans, and ought, therefore, to be received with the utmost urbanity and friendship; nay, that every Roman who did not so receive it should be considered as a traitor to the state, and subject to the penalty of death;" but likewise made use of other precautions to preserve quietude in the city, by trebling the patrols, planting cannon in the Piazzas, and shutting six of the gates: and though, in the preceding year,

when Bonaparte approached Rome expressly for the purpose of concluding peace, a general flight was meditated by the Sacred College, and immense treasures actually sent to Terracina, now, when Berthier came to take vengeance for the death of Duphot, and rejected all terms of accommodation, the Pope remained in his palace, very few of the cardinals absconded, and no valuables, whether public or private, were removed.

On the 8th of February came a courier who reported that the French army was within one day's march of Rome; and, moreover, that he had seen its general in chief, who asked, "Whether he was a Roman?" and being answered in the affirmative, replied, "I am glad of it—You must, then, be able to satisfy my curiosity respecting Rome—What is her present situation?"—"Most pitiable," returned the courier, "the people, and even the Pope himself, being half dead with fear."—"The Pope has nothing to apprehend," answered Berthier, "he is superannuated, and beneath my vengeance; his ministers, indeed, have cause to tremble; but with the unoffending part of the nation, France is not at war. Go then, friend,

hasten to Rome, and quiet the minds of your countrymen."

The Pope's attendants, hearing their master express fears for his personal safety, now informed him that Berthier had conversed with the newly-arrived courier, and declared that he had not a thought of offering personal violence to his Holiness. "Indeed!" cried the Pope, "and what did Berthier say of me?"—"He mentioned your Holiness with respect."—"No, no," interrupted Pius, "*that* I am sure he did not; but for once, if possible, tell me truth: what *did* he say?"—"Since your Holiness insists upon knowing, he said you were a superannuated old man, beneath his notice."—"Thank God, thank God!" exclaimed Pius, with uplifted hands, "if they do but spare my life, I am satisfied.

On this memorable 8th of February, I took a drive with a friend in an English gig, which I was on the point of selling, that it might not fall into the hands of the French, who have a strong inclination for English carriages; when, just as we had passed the Porta-Pia, and were turning down a lane toward the Villa-Borghese, we encountered such immense numbers of loose horses,

as completely stopped our 'progress; they galloped at a prodigious rate, and were followed by peasants, covered with dust and perspiration, who eagerly demanded, "Whether the Porta-Pia was still open?" "Yes:" replied we, "but why do you hurry those poor beasts so unmercifully?" "To save them from the French:" answered the men, and instantly rushed by us. We now proceeded to the Borghese-park, and there, instead of meeting, as was usual, half the Roman nobility taking their daily exercise in carriages, on horseback, or on foot, not one human creature did we see, the very keepers of the lodges being gone. After quitting this deserted promenade, we turned toward the Pont-Molle; but had not driven far, ere we met crowds of peasants walking to Rome, with their infants in their arms, their furniture in carts, and their elder children, poultry, and hogs, going before them; too sure presages that the hostile army was not far distant!—Never shall I forget the impression which this awful scene made upon my companion and me—we turned round, hastened home, took leave of a favourite German mare, who drew us, and immediately

sold her and the gig for a fourth part of their value.

On the 9th of February the Porto del Popolo was surrounded by priests, waiting, with fearful anxiety for the arrival of the French ; while the Flaminian way was filled with jacobins, going to meet and welcome Berthier. This general, however, stopped short of Rome, encamping the main-body of his forces on the Monte-Mario, and sending, on the 10th, a detachment through the Porta-Angelica, to gain possession of the castle of St. Angelo ; and so silently was this business executed, that, before Rome knew her citadel had surrendered, her seven hills, likewise, were occupied by republican troops.

And thus did the Pope resign his seat of empire into the power of France, without once endeavouring, for a period of near two months, which had elapsed since the death of Duphot, to prepare for resistance ; and, consequently, without being able to obtain any terms either for himself or his defenceless subjects ! a circumstance which so much surprised the French, that, on entering the city, they exclaimed to each other—“ *Mon Dieu, mais est-il possible qu'on nous a laisser entrer sans faire une seule*

condition !"—And France had the more cause to marvel at this conquest, as her army did not consist of above five or six thousand men, while Rome contained near an hundred and eighty thousand inhabitants.*

Berthier now issued a proclamation, signifying, " That the lives, religion, and property of the Romans who remained quiet in their houses, should be held sacred, but that the estates of all who fled should be confiscated, and themselves considered as emigrants." Duke Braschi, however, though he remained in Rome, was not only put under an arrest, but would probably have suffered death, to appease his injured countrymen, had it not been for the intercessions of the Spanish minister.

On the 12th of February a considerable body of French troops, preceded by martial music, and followed by a magnificent train of brass ordnance, (the spoils of captive Italy) entered the Porto del Popolo, headed by Cervoni, who was appointed Commandant of Rome; and although this general and his brother-officers pro-

* It seemed as if the garrison of St. Angelo, and the whole body of Civic-Guards, were bought by French gold, or they could not, spite of the Pope's commands, have permitted so weak a force to subdue them.

fessed to be fighting for equalization, their regimentals were so costly, the trappings of their horses so splendid, and the animals themselves so beautiful, that the *tout ensemble* put one in mind of knights going to a tournament.

This detachment marched slowly down the Corso, through an immense crowd of spectators; yet, scarce one hat was taken off to Cervoni, scarce one "*Viva*" welcomed his entrance! enough of ancient Roman spirit still remaining to inspire every breast with honest shame at the sight of the conqueror.

Cervoni, aided by the Civic-Guard, now assumed the reins of government: and so well did his troops conduct themselves, that quietude and good order pervaded every part of the city, and even the Trasteverini were not heard to complain.

On the 15th of February the tree of liberty was planted in the Capitol, the temporary authority of the Pope abolished, the Roman people declared free and independent, and a provisional government established by them, and sanctioned by Berthier; while, on the 18th, a solemn mass, followed by *Te Deum*, was performed at St.

Peter's, in honour of the revolution ; and seventeen cardinals were compelled to assist.*

Many of the prelates and nobles, who had rendered themselves obnoxious to the republican-party, were now arrested ; others fled, and suffered confiscation of property : while others were compelled to resign their palaces to French troops, whom they were likewise obliged to maintain.

The next object of importance was to remove the dethroned sovereign ; and, after much deliberation, the new rulers agreed to allow his Holiness what they deemed a sufficient income, and to request that he would retire into the Tuscan territories. Apartments were accordingly prepared for him at Siena : and, on the 20th of February, he was permitted to fill a covered

* Immediately after these events had taken place the mutilated statue of Pasquin was adorned with a pole bearing the *Bonnet de la Liberté*, and a dialogue, in Italian, which may be thus rendered :—

“ *Marforio*. Why, Pasquin, how fine you are to-day, in that Cap of Liberty !”

“ *Pasquin*. Alas ! 'tis a cap without a head !”

“ *Marforio*, You are well supported, however, by the Tree of Freedom.”

“ *Pasquin*. It will not flourish long—it has no roots.”

waggon with valuables, and depart from Rome preceded by Duke Braschi, accompanied by his *Maestro-di-camera*, and several other persons belonging to his court and household, and attended by an escort of French dragoons, to guard him from the insults of the populace.

Thus was the ecclesiastical power completely annihilated, after continuing above twelve hundred years, and during great part of that period awing, if not governing, every monarchy in Europe; while a poor epitome, a deceitful shadow of ancient Roman freedom rose upon it's ruins !*

To the short-sighted eye of human reason it appeared, that the Pope and cardinals, from the moment when Bonaparte first entered Italy,

* A little before this period the Jews held a synod at Leghorn, in which the Rabbies of all the several cities throughout Italy agreed, that their Sabbath should be kept on Sunday, that their people should eat pork and other meat killed by Christian butchers, that their beards should be shaved, that married women should wear their own hair, and that the different tribes should intermarry with each other: thus were the most material articles of the Jewish law dispensed with; while the Grand-Seignor (if I am well informed), annulled, about the same time, many of the laws of Mahomet. These circumstances united with the fall of the Popedom, furnish the thinking mind with ample scope for reflection.

contributed to produce this change, by purchasing a disgraceful suspension of hostilities, followed by a ruinous peace, instead of arming vigorously to repel the invader; by debasing their coin, and thereby injuring commerce; by monopolizing the necessaries of life till famine ensued; by issuing an edict which violated public faith, and robbed every citizen of his property; and when through a fatal, and as yet unaccounted-for mistake, the French minister was insulted, and nearly murdered, by taking no one step either to appease his anger, or defend the Roman territories against the consequent vengeance of France; nay more, by affirming that a miracle would save Rome, when the French army was actually at her gates, and thus displaying to her citizens the fallibility of priestcraft. Such conduct was equally inexplicable to the Roman-Catholic and the Deist, but Protestants, enlightened by a firm confidence in Holy Writ, and not blinded by the veil of monkish superstition, saw, or at least thought they saw, throughout the whole of this extraordinary business, the immediate hand of heaven, rendering the Pope himself the instrument of his

own destruction, and thus wonderfully bringing on the accomplishment of the prophecies.

I cannot dismiss this subject without subjoining a few lines respecting the character of Pius VI., or what is said to be his character by the Roman people. He was born at Cesena, (a small town of Romagna, formerly belonging to the Sabines,) in the year 1717, of a noble though necessitous family; and seemed to owe his first promotion in the church to Cardinal Ruffo, under whom he filled the office of *Uditore*, with so much diligence and faithfulness, that the cardinal conceived an affection for him, and became his zealous patron. On the death of his predecessor in the Papal chair, the conclave was divided by two almost equally strong parties, who, merely to gain time, agreed that they would unite in proposing Braschi, being confident he was a man whom no party could wish to elect: but what was their astonishment on finding that, from want of a proper explication amongst each other, they had all unintentionally concurred in voting for this man! *Te Deum* now commenced; to retract would have been unavailing: and he became Pope.

Conscious that his talents by no means entitled him to fill the Papal chair, and feeling his inability to equal his predecessor in wisdom, Braschi resolved to surpass him in a scrupulous observance of church ceremonies, which, aided by a fine voice, a graceful manner, and an uncommonly handsome person, he performed with peculiar dignity. His temper, like that of his countrymen in general, is violent, and his passions are imperious; but their leader, vanity, has induced him to display a munificence worthy of a better prince, by draining, and making an excellent road over the Pontine-Marshes, building the noble Sacristy of S. Pietro, completing the Museum-Clementinum, erecting obelisks, &c. &c. The same vanity, however, inspired a boundless wish to aggrandize his family, and, united with blind confidence in a worthless nephew, has proved the ultimate cause of his misfortunes. Though habitually intemperate, he is even now remarkably robust; but this may, in some measure, be attributed to constitutional want of feeling, and a determination, in all adversities, to banish thought, and comprize happiness in the pleasures of the table. His deportment is gracious, his conversation,

though not brilliant, polite and agreeable; and, to the English, he has ever been so partial, that, were he sensible of his present humiliation, it would be impossible for them not to pity him.

Having now concluded my account of the revolution, I shall (in subsequent letters) describe the principal cities of Italy, specifying, by my dates, when I last visited them.

LETTER VIII.

Genoa, October 1792.

GENOA, (in Italian, Genova,) called La Superba, anciently a town of Liguria, and the first which fell under the Roman yoke, appears to great advantage when viewed from a ship about one mile distant from the shore; for then it's stately edifices represent a vast amphitheatre, being situated on the gradual declivity of a hill.

The harbour is magnificent and capacious, but not safe: being too much exposed to the *Libecio*, or south-west wind. The *Fanale*, or Light-House, is a lofty tower, built on the west side of the harbour. The fortifications toward the sea are strong, being cut out of the rocks; but the naval power of this republic, once so formidable, seems now reduced to a few gallies, chiefly employed in fetching corn from Sicily. Genoa is defended by two walls, one of which

immediately encompasses the town, while the other takes in the rising grounds that command it. The streets, two excepted, are not wide enough to admit the use of carriages. The roofs of the houses are flat, and frequently covered with orange trees. Here is a fine stone bridge over the Bonzevera, and another over the Bisagno, the former stream washing the western, the latter the eastern side of the city.

The Cathedral, dedicated to S. Lorenzo, is a gothic structure, incrustated and paved with marble, and adorned with a crucifixion by Baroccio. The bones of St. John Baptist are said to be deposited in one of the chapels; and the Sacristy contains a large emerald dish, in diameter two common palms, and in circumference more than double that number; the Genoese are supposed either to have chosen it as their portion of the plunder of Cæsarea, when that city was taken by the Crusaders in 1101, or to be indebted for it to the generosity of Baldwin, king of Jerusalem.*

The Annonciata, though built at the sole expense of the Lomellino-family, is one of the

* Since Genoa was revolutionized, this emerald-dish has not been shewn to travellers.

most costly churches in Genoa, and contains an admired picture of the last supper, by G. C. Procaccini.

Sa. Maria in Carignano, built in obedience to the will of Bendinelli Sauli, a noble Genoese, is an elegant piece of architecture, and the magnificent bridge leading to it was erected by a son of the above named nobleman. The church contains statues of S. Sebastino, and the beati- fied Alessandro Sauli, by Puget, with an inter- esting picture, by D. Piola, of Saints Peter and John curing the paralytic.

S. Ambrogio is adorned with three famous pictures, namely, the assumption, by Guido —S. Ignatius exorcising a Demoniac and raising dead children to life, by Rubens; and the cir- cumcision, by the same.

S. Domenico contains an interesting picture of the circumcision by Procaccini: and the ceil- ing of the Sanctuary is by Cappuccino,

S. Filippo Neri is a fine church, the ceiling of which was painted by Franceschini; and the Oratory is adorned with a statue of the Madonna, by Puget.

S. Matteo, built by the Doria-family, contains monuments by Mont-Orsoli, a high altar of

Florentine work, and behind it a much admired *Pietà*,

S. Giovanni in Vecchio is ornamented with a celebrated picture by Vandyck.

S. Francesco di Castelletto contains a famous picture by Tintoret, together with bronze statues and *bassi-rilievi*, by Giovanni di Bologna.

The palace of the Doge is a large unornamented building, erected not long since, in consequence of a fire which consumed the ancient edifice. Statues of Andrea Dorea, and Giovanni Andrea, his kinsman, the liberators and defenders of their country, are placed in the court-yard of the palace.* The great hall is spacious and elegant, and contains statues of persons eminent for their liberality to the public. The arsenal, which makes part of the palace, contains many curious things, and, among others, the prow of an ancient Roman galley—it's length being about three spans, and it's greatest thickness

* Since Genoa was revolutionized these statues have been thrown down, and the heads and hands broken off, and hung upon the tree of liberty. The statues of the great men of the republic, which adorned the hall of the Doge's palace, have been removed; neither is the prow of the Roman galley any longer to be found in the arsenal.

two-thirds of a foot; it was discovered in the year 1597, when the harbour was cleaned. Here likewise is the armour of several Genoese ladies, who joined in a crusade to the Holy Land, A. D. 1301.

No town of Italy boasts so many marble edifices as Genoa. The Strada-Nuova is strikingly magnificent, and the Strada-Balbi almost equally beautiful.

The Palazzo Rosso contains a fine collection of pictures, the most celebrated of which are—three portraits by Vandyck—Judith putting Holofernes's head into a bag, by Paul Veronese—an old man reading, by Spagnoletto—the Madonna, by Cappuccino—the adoration of the shepherds, and our Saviour in the garden of olives, by J. Bassano—Clorinda delivering the Christians, by Caravaggio—the resurrection of Lazarus, by the same—Cleopatra, by Guercino—and several works, both in painting and sculpture, by Parodi.

The Palazzo of the Marchese Francesco Balbi contains a large collection of pictures, the most celebrated of which are—Joseph's dream, by Cappuccino—a fair, by Bassano—the portrait of a lady of the Balbi-family, by Vandyck—

St. John and St. Jerome by Guido—another St. Jerome, by the same—and Vandyck's wife and child by himself.

The Palazzo of Marcello Durazzo contains a considerable number of pictures; the most celebrated of which are—the portrait of a mother and son—that of a child dressed in white, and a picture of several children, all by Vandyck; together with Democritus and Heraclitus, by Spagnoletto.

The Palazzo of Marcellino Durazzo, opposite to the college in the Strada-Balbi, contains noble rooms, magnificently furnished, and a very fine collection of pictures, the most striking of which are, Seneca dying !*—Clorinda delivering Olinda and Sophronia ! !—and Phineas thrown down by Medusa's head ; all three by L. Giordano—and the Magdalene at our Saviour's feet, by Rubens !!! The terrace belonging to this palace commands a beautiful view.

The Palazzo Carega, in Strada-Nuova, was built after the design of Buonarotti ; and in the

* In describing painting, statues, &c. I have generally marked the most celebrated with one or more admiration-points, according to their merit.

same street is another *Palazzo Doria*, which contains a large collection of pictures.

The Palazzo Pallavicino, at Zerbino, built after the design of Buonarotti, is embellished with two celebrated pictures; the one representing Adam, Eve, and the Serpent, by Guido—the other, the soldiers casting lots for our Saviour's garment, by Valentine.

The Albergo, one of the finest hospitals in Europe, stands upon a lofty eminence, and serves as an asylum to above a thousand persons, who, from age, and other causes, are reduced to want. A nobleman of the Brignoli family founded this charity, though many other citizens have contributed largely to its support; and statues or busts of all the principal benefactors are placed in the most conspicuous parts of the building. The chapel is pretty, and contains a *basso-relievo*, by Buonarotti, of the Madonna contemplating the dead body of our Saviour; and here likewise is an assumption, in marble, by Puget.

Without the city-walls, is another *Albergo*, founded by one of the Feischi family for two hundred orphan-girls, each of whom receives a marriage-portion when of age to settle.

The great hospital is a glorious establishment for the sick of all nations, and likewise for foundlings ; the boys remaining till they are able to work, the girls being maintained for ever. The number of sick in this hospital has frequently exceeded one thousand ; and that of the foundlings three thousand. Statues and busts of the principal benefactors are placed in the most conspicuous parts of the building.

There is another hospital, of a smaller size, which receives the sick of the Genoese nation only.

The Jesuits' College, in Strada-Balbi, is a noble structure ; as is the theatre of S. Agostino.

Nothing can be more magnificent than the environs of Genoa ; the whole road to Sestri, a distance of six miles, exhibiting one continued chain of villas, nearly equal in size to the palaces within the city ; and one of these villas is embellished with a garden, called English, and really deserving of that name. *The Villa Dura*zzo contains a fine collection of natural history.

The two best inns at Genoa are *La Posta*, and *Il Cervo* ; the latter, however, is noisy, on account of some whitesmiths' shops directly under the windows.

This city is supposed to contain one hundred and forty thousand souls, including the faux-bourgs of Bisagno and Polcevera.

An Italian proverb says of Genoa, "That it has sea without fish, land without trees, and men without faith;" the provisions, however, not excepting fish, are excellent; but the wine is bad, and the climate by no means a fine one, especially for consumptive persons. The country, though thinly wooded, is in some parts romantic, and even beautiful: but as to the people, they certainly vie, in point of faith, with their Ligu-rian ancestors.

The nobles are ill educated, and seldom fond of literature; they rarely inhabit the best apartments of their superb palaces, but are said to like a splendid table. Their chief gratification, however, consists in amassing wealth for the laudable purpose of expending it upon public charities: they govern with mildness, but encourage excessive bigotry among their people, who seem, nevertheless, to be industrious, and look contented.

LETTER IX.

Leghorn, April 1796.

FROM Genoa hither, I would counsel travellers in general, and invalids in particular, to come by sea : as, in case of not meeting with a deck-vessel, it is always possible to hire a felucca sufficiently large to contain a family and a carriage. These feluccas are open boats, which make use both of sails and oars, always keeping near shore, and, in case of bad weather, running immediately into harbour ; a good one may commonly be hired for ten or twelve Tuscan sequins, and the passage is usually performed in a couple of days. On quitting Genoa it is necessary to procure a bill of health. Lerici is reckoned half-way to Leghorn ; and here many people land and travel post to Massa di Carrara, Pietra-santa, and Pisa. The road, however, is indifferent ; the inn at Massa is very bad, and that at Pietra-

santa, though tolerable in point of accommodations, stands in an unhealthy situation. But to return to the sea-coast: Porto-Venere is defended by two castles, near which ships pass through a narrow strait into the Gulph of Spezia, supposed to have been the Portus Lunæ of the Romans; and near the river Magra are the ruins of the ancient Luna. Here the country is delightfully variegated with towns, villages, and olive-gardens. Via-Reggio is a small sea-port belonging to the republic of Lucca, and famous for the excellence of it's fish. The Island of Gorgona, and the rock called Meloria, are both situated on the right side of the entrance into Leghorn-harbour.

Leghorn, (in Italian, Livorno) the nurse-child of the house of Medicis, called by the ancients Liburnus Portus, and formerly subject to the Genoese, was the first free-port established in the Mediterranean; and this political establishment, the work of Cosmo I., who exchanged the episcopal city of Sarzana for the then unimportant village of Leghorn, soon rendered the latter a place of great consequence; and by cutting several canals, and encouraging cultivation, he in some measure destroyed the noxious vapours which naturally proceeded from a loose

and marshy soil. The harbour is divided into two parts, and that furthest from the shore is defended against the violence of the sea by a pier; though large vessels anchor in the roads, about two miles from the pier-head. The lighthouse is built upon a single rock in the open sea. Leghorn, to persons unskilled in the art of war, seems strongly fortified; but various circumstances, I am told, would prevent it from being tenable long, whether attacked by land or sea. The ramparts are handsome, and the high-street from it's breadth and straightness, from the richness of it's shops, and still more from the motley crowd of all nations with which it is constantly filled, presents an object equally singular and pleasing. The great Square is spacious, and the *Duomo*, or Cathedral, which served as a model of St. Paul's, Covent-Garden, is a noble edifice, designed by Vasari. This church, the Lazarettos, the Coral-Manufactory, Micali's shop, the Monte, or Bank, the Jews' Synagogue, the four slaves, in bronze, by P. Tacca, chained to the pedestal of Ferdinand the First's statue, which stands in the dock yard, and was done by Giovanni del Opera, the two Roman baths of oriental granite, which are likewise in the dock-

yard, and the Printing-House, where the Encyclopædia was printed, are the things best worth seeing at Leghorn. The opera-house is handsome, and the performers, generally speaking, are good. Here are several inns; but Wulffen's is the most comfortable.*

* Since I quitted Italy, the inn once kept by Correy, at Leghorn, has been re-opened by an Italian, and is now reckoned more comfortable than Wulffen's.

LETTER X.

Pisa, March 1798.

So little has been said by English travellers concerning Pisa, that I shall send you rather a minute description of this city; especially as it may with truth be called the cradle of the arts; which, in the eleventh century, took a second flight from Greece to Italy, and under the guidance of Buschetto, a Grecian, produced the cathedral. Diotisalvi, in the twelfth century, erected the Baptistery; and Guglielmo, a German, and Bonnano Pisano, began the Campanile about the year 1174. Niccolo Pisano, Giovanni, his Son, and Andrea Pisano, revived the art of sculpture in the thirteenth century, and not only embellished the above-mentioned buildings, but added another still more beautiful, namely, the Campo-Santo. In the beginning of the thirteenth century, likewise, Giunta Pisano

revived the art of painting, and was succeeded by Giotto and Cimabue. Those persons, therefore, who view the productions of the Greco-Pisano school as the earliest efforts of the infant arts, cannot fail of being highly gratified ; beside which, travellers who see Pisa first, and afterward proceed to Florence and Rome, have the advantage of tracing the gradual progress of these arts to that state of maturity which the fostering care of the Medician princes at length enabled them to obtain.

Pisa, one of the twelve great cities of Etruria, stands on the banks of the Arno, about six Tuscan miles from the sea, and fourteen from Leghorn. Strabo says it was built by the Arcadians soon after the Trojan war ; while other authors suppose it yet more ancient ; and, in modern times, it has been the capital of a great republic, whose conquering fleet was a terror to the Saracens, a scourge to the African Corsairs, and a check upon the ambition of Genoa : and with innumerable spoils, taken from the first-mentioned nation, most of the present buildings at Pisa were erected. This city is, next to Florence, the largest in Tuscany ; the streets are spacious and well-paved, the

bridges elegant, the quay is one of the finest in Europe, and the situation of the Cathedral, Baptistery, Leaning-Tower, and Campo-Santo, renders these majestic edifices particularly striking and beautiful.

The Duomo, a Gothic structure in the form of a Latin cross, is remarkable for the richness and variety of its marbles, and next to the Duomo at Siena, perhaps the finest church of its kind in Italy. The eastern front is ornamented with an immense number of pillars, some of which are Grecian marble, others oriental granite, and one is porphyry; among these the most striking are six magnificent columns, which adorn the three famous bronze-doors, and are said to be either Grecian or Egyptian workmanship. The above-mentioned doors were designed by Giovanni di Bologna, and cast by P. D. Portigiani; that in the centre, deemed the least beautiful of the three, represents various histories of the Madonna, and is surrounded by figures of saints and prophets, and embellished with an elegant border of foliage, fruits, and flowers. Those on the right and left represent the history of our Saviour, beginning with his birth and ending with his crucifixion; they are

likewise embellished with a border nearly similar to the one already described. The mosaics in the arches above the doors were done by Filippo di Lorenzo Paladini. The roof of the Cathedral is supported by seventy-four lofty pillars, sixty two of which are oriental granite, and the rest rare marble ; and although most of these columns were originally unequal in height, and, consequently, ill adapted to match each other, yet, so well has the architect disposed of, and added to them, that even the most observing eye perceives no want of symmetry.

Twelve altars, designed by Buonarotti, and executed by Stagio Stagi, adorn the walls of this church. The high-altar, which is magnificently decorated with lapis lazuli, verde antico, brocatello di Spagna, bronze gilt, giallo di Siena, &c. was the gift of the late archbishop. The *Tribuna* contains two porphyry columns, whose capitals and bases are peculiarly elegant; that near the episcopal throne is ornamented with the best works of Stagi, and bears a bronze angel, greatly admired. The decorations of the opposite pillar were done by Foggini ; and the group of angels on a golden field, which adorn the great arch, by Ghirlandajo, the master of Bu-

narotti. The seats for the canons, a sort of wooden mosaic, introduced into Tuscany in the time of Brunellesco, are worth notice. The four pictures of St. Peter, St. John, Sa. Margherita, and Sa. Caterina, are by Andrea del Sarto; and the ancient mosaic on the ceiling, representing our Saviour, the Madonna, and St. John, was executed by Gaddo Gaddi, and others, in 1321. On the right side of the great cross is the chapel of S. Ranieri, whose sarcophagus rests on a pedestal of red Egyptian granite, adorned with other precious marbles; the sarcophagus is of verde di Polcevera, the altar of giallo de Siena, and the ballustrades are of inlaid marble: the whole was executed by G.B. Foggini, at the command of Cosmo III., in honour of S. Ranieri, who died in 1161, and was proclaimed by the Pisans their Patron-Saint. This chapel contains a mosaic by Gaddo Gaddi, representing the Madonna enthroned and attended by angels, and an antique Grecian or Roman statue, said to be that of Mars, though now called S. Efefo. On the left side of the great cross is the chapel of the Holy Sacrament, which contains a *ciborio**

* The tabernacle in which the Host is kept.

of massy silver, and an altar adorned with silver *bassi-rilievi*, both well executed, after the designs of G. B. Foggini. The ballustrades are of inlaid marble: here is a mosaic by Gaddo Gaddi, representing the annunciation. At the bottom of the church, over the bronze door, is a beautiful bar or gallery, ornamented with *bassi-rilievi* by Giovanni, the son of Niccolo Pisano; and it is much to be lamented that this valuable work, which originally adorned a pulpit, is now placed so high that its merits are scarcely discernible: it represents Scriptural histories. In the centre aisle is a pulpit of inlaid marble, supported by two small pillars, the one porphyry, the other, oriental brocatello; and the first is deemed particularly curious, from consisting of various pieces, so well joined, that it may be properly denominated *Breccia Porfirea*: the second is deemed the finest specimen of its sort in Italy. The right-hand pillar which supports the cupola, is adorned with a curious picture by F. B. Gozzoli, who lived in the fifteenth century, representing S. Tommaso d'Aquino disputing with an assembly of Doctors; and on the left-hand pillar is a beautiful St. Agnes, by Andrea del Sarto. The architrave of the eastern

door was taken from an ancient edifice; and the bronze-door, which fronts the Campanile, is highly esteemed for its antiquity, though not remarkable for its beauty. Among the pictures which I have not mentioned, those best worth notice are, the Madonna and our Saviour surrounded with saints, attributed to Pierino del Vaga and G. A. Sogliani—S. Ranieri, putting on the religious habit, by Cav. B. Luti—the death of S. Ranieri, by Cav. G. Melani, who flourished in the seventeenth century—the three Maries at the foot of the cross, by G. Bilivert—the adoration of the serpent in the wilderness, by O. Riminaldi—Habbakuk borne by an angel, by Bilivert—Judith giving the head of Holofernes to her servant—the Madonna, our Saviour and saints, painted by Passignano, and added to by Tempesti, a living artist—God the Father, Raphael, and other angels, by Salembini—and the institution of the Lord's Supper, by Tempesti.

On the left of the bronze-door which fronts the Campanile, and fixed to the outward wall of the Cathedral, is the sarcophagus of the Countess Beatrice, who died in 1113, and was mother to the famous Countess Matilda, the last descendant

from the Counts of Tuscany. On this sarcophagus is represented, in *basso-relievo*, the chace of Meleager, according to some opinions, and the story of Phædra and Hippolitus, according to others : however, be this as it may, the merit of the work proves it an ancient production, applied in latter ages to it's present use : and it is supposed that this sarcophagus was the model from which Niccolo Pisano and his son used to study.

To the right of the sarcophagus is a column of oriental granite, crowned by an antique vase, which is beautifully adorned with *bassi-rilievi*, representing Bacchanalian mysteries; and which seems to be one of the vessels so much employed by the Greeks and Romans in their religious ceremonies.

The bronze griffin on the top of the Cathedral is a curious antique *intaglio*, imagined to be Egyptian workmanship.

The Baptistery, a German-gothic structure, is an octagon of white marble ; the principal door is embellished with two large and two small columns, similar to those which adorn the bronze-gates of the Duomo.

The inside of this edifice resembles an ancient

Heathen temple. Twelve arches, supported by eight vast columns of Sardinian granite, and four pilasters of white marble, serve as the base to a second row of pilasters, on which rests the cupola. The capitals, both of pillars and pilasters, are antique. The Font, elevated on three steps of beautiful marble, is adorned with *intagli* and mosaics, so well executed, that they appear to have been done long before the building. On the margin are four places for the immersion of infants, and in the centre is a large bason for the immersion of adults: this practice of immersion, however, has been abandoned ever since the thirteenth century. The Pulpit, one of Niccolo Pisano's best works, is supported by nine columns of precious marble, and ornamented with *bassi-rilievi*, formed out of oriental alabaster and Parian marble. The *first* piece represents the birth of our Saviour—*second*, the adoration of the Magi—*third*, the presentation in the temple—*fourth*, the crucifixion, (much inferior to the rest)—*fifth*, the last judgment. This Baptistery was finished in 1153; at which period the city is said to have been so populous that a voluntary contribution of one florin from every family sufficed to pay for this

noble edifice. Pisa, at the period above-mentioned, was supposed to contain 13,400 families; and, reckoning five persons to each family, the number of inhabitants will amount to 67,000—more than double the present number.

The *Campanile*, or Leaning Tower, is of a circular form, ninety-five Florentine *braccia* in height, and about seven *braccia* and a half, or thirteen feet, out of it's perpendicular. This beautiful edifice consists of eight stories, adorned with two hundred and seven columns of granite and other marbles, many of which have evidently been taken from ancient buildings. According to the opinion of the most respectable writers, it appears that this tower originally was straight; though some accidental cause, such as an earthquake, the great fire of Pisa, or the natural looseness of the soil, has produced it's present extraordinary inclination: and in that part of the Campo-Santo where the life of S. Ranieri is painted, we see this now *leaning* tower *perfectly straight*, and consisting of seven stories only: may not, therefore, the eighth story, which rather inclines on the contrary side to the others, have been added, in latter times, as a balance to prevent the whole building from falling?

The *Campo-Santo*, or ancient burial-ground, the most elegant building at Pisa, and unique, perhaps, in its kind, is a vast rectangle, surrounded by sixty-two light and elegant gothic arcades of white marble, and paved with the same. Archbishop Ubaldo Lanfranchi, who was cotemporary with Richard Cœur-de-lion, and his brother-warrior in the Holy-Land, brought to Pisa a large quantity of earth from Mount Calvary, and deposited it on the spot round which the walls of the Campo-Santo are now erected; he is, therefore, supposed to have given the first idea of this building in 1200; and eighteen years after, the present structure was commenced under the direction of Giovanni Pisano, who finished it in 1283. The statues over the principal door are by Giovanni Pisano; they stand in a kind of temple, and among them is the sculptor himself, kneeling to the Madonna. The sarcophagi under the arcades are chiefly of Parian marble. Round the walls are *tempera*-paintings of the fourteenth and fifteenth century, which, however deficient in many respects, cannot but yield pleasure to those who wish, on their entrance into Italy to view the works of the Revivers of art, afterward carried to such

exquisite perfection. In the first division of the arcade on the western wall are six large pictures representing the life of S. Ranieri, the three upper ones by Simone Memmi, the three under ones by Antonio, called Veneziano; and particularly valuable on account of the *costume* accurately preserved in them all; and likewise, because they show how ships were armed and rigged in the days of S. Ranieri. In one of these pictures is the Campanile: they are all supposed to have been begun in 1300. The second division contains six paintings, representing the life and death of Saints Efezo and Potito, and done by Spinello Spinelli Aretino, about the year 1400. The third division of the arcade contains six paintings, representing the history of Job, by Giotto; so injured, however, by the hand of time, that it is difficult to distinguish them, although they were re-touched by Maruscelli in 1623. The remaining paintings in this arcade are said to have been done by Nelli di Vanni Pisano. The two first pictures in the second arcade represent the history of Esther, by Ghirlanda, retouched, however, by Aurelio or Baccio Lomi. The second division contains the history of Judith, which is modern, ill done,

and damaged. The first division of the northern arcade contains four pictures representing the creation, by Buffalmacco, who flourished in the beginning of the fourteenth century. The other paintings which adorn this arcade (those excepted which are over the doors of the chapels) represent the principal events in the book of Genesis, and were begun by B. Gozzoli in 1484, and finished in the short space of two years. The first of these numerous pictures contains the famous *Vergognosa di Campo-Santo*, and over the chapel door is the adoration of the Magi, by which work Gozzoli established his reputation among the Pisans, and prevailed with them to employ him in painting their Campo-Santo; not merely on account of the general merit of the picture, but because it exhibited an excellent likeness of his mistress, a Pisan girl, whom he drew, to display his imitative powers. Over the same door is the annunciation, attributed to Stefano Fiorentino; and the fifth lower picture from this is particularly interesting, as it contains several portraits of illustrious men, and among them that of the great Lorenzo de' Medici. Over the door of the second chapel is the coronation of the Madonna, by Taddeo Bartoli; and

in the fifth lower picture beyond this chapel are portraits of other illustrious men, among whom the painter has placed himself, though his figure is almost totally obliterated. These works by Gozzoli are, generally speaking, the best preserved of any in the Campo-Santo. The paintings of the eastern arcade, so far as the chapel-door, are by Zaccaria Rondinosi Pisano, and were done in 1666; they represent the history of King Ozia, and Balteshazzar's feast. Beyond the chapel are three paintings, said to be by Buffalmacco, representing the crucifixion, resurrection, and ascension, of our Saviour. The next picture, which is in that part of the southern arcade not already described, represents the triumphs of Death, and was done by Andrea Orcagna, who flourished in the middle of the fourteenth century: it contains several portraits. The second large picture, by the same master, is the Universal Judgment; in which Solomon is represented as dubious whether he may go to Heaven or Hell. The next picture, or rather a compartment of the last, represents Dante's Inferno, and was done by Bernardo Orcagna, brother to Andrea, and restored by Sollazino, who flourished about the year 1530. The fourth

picture represents the history of the Anchorites, by Laurati, a disciple of Giotto's; and over the great door is an assumption, by Simone Memmi, one of the best preserved pictures of the fourteenth century.

Here ends my description of the paintings of the Campo-Santo; and it is remarkable, that among the immense number of countenances contained in these paintings we scarcely find two alike. The faces, generally speaking, are well done; the figures and drapery, stiff; the perspective is bad; and the borders, which form the several compartments, are particularly elegant. Among the monuments, is that of Count Algarotti, erected by Frederick the Great of Prussia, but remarkable only for the beauty of the marble: near it is the sarcophagus of G. F. Vegio, by Taddo; and in the eastern arcade is the monument of Filippo Decio, who had it erected in his life-time, giving as a reason, "That he feared posterity would not have done it for him." This monument is by Stagio Stagi, and beautifully executed. Under Orcagna's picture of the triumphs of Death, stands an ancient Roman mile-stone, which was discovered on the Emilian-way, near Rimazzano, and

thence transported to Pisa; and on either side of this column is an inscription, the one to the memory of Lucius, the other to that of Caius Cæsar, the adopted sons of Augustus. Among the sarcophagi is one, thought to be that of Alexander Severus and Julia, his wife. Six hundred, ancient families of Pisa, beside many illustrious men, of different nations, are said to be interred in the Campo-Santo.

*The solemn grandeur of this Burial-Ground gave birth
to the following*

SONNET, TO GRIEF:

*which I am tempted to insert, because it is descriptive of the
CAMPO-SANTO.*

STRUCTURE unmatch'd! which braves the lapse of Time;
Fit cradle the reviving Arts to rear!
Light, as the Paper-Nautilus, appear
Thy arches, of PISANO's works the prime.
Fam'd *Campo-Santo!* where the mighty dead,
Of elder days, in Parian marble sleep,
Say—who is She, that ever seems to keep
Watch o'er thy precincts; save when mortal tread
Invades the awful stillness of the scene?
Then, struggling to suppress the heavy sigh,
And brushing the big tear-drop from her eye,
She veils her face—and glides yon tombs between.
'Tis GRIEF!—By that thick veil the maid I ken,
Which hides her from th'unwelcome gaze of men.

The *Chiesa de' Cavalieri*, or church of S. Stefano, from whom the square in which it stands is named, was built by Vasari; the high-altar is of beautiful porphyry, so likewise is the sarcophagus above it, reputed to contain the bones of St. Stephen; and the bronze-chair, suspended over the sarcophagus, was presented by Innocent XII. to Cosmo III. On the ceiling are six paintings relative to the Knights of S. Stefano; the two first by J. Ligozzi, the two next by Jacopo da Empoli, the fifth by Cegoli, and the last, which represents the Grand-Duke Cosmo I. receiving the habit of the order, is by C. Allori. The walls and ceiling are hung with trophies taken from the Infidels by the Knights of S. Stefano. This church contains a very curious organ, said to be the finest in Europe, a nativity, by Bronzino, and a silver crucifix, by Algardi.

The *Palazzo de' Cavalieri*, situated in the same square, was built by Vasari; and over the principal entrance are busts of six Grand-Masters of the order, beginning with Cosmo I., who instituted these Knights in 1561, to defend the Mediterranean against Turks and Corsairs, by means of galleys, on board of which every Knight

was obliged to serve three years ere he could be finally received into the order : but when peace was established between Barbary and Tuscany, the Knights and their galleys became useless ; insomuch that the latter were, in 1755, all broken up and destroyed.

Near to the Palazzo de' Cavalieri there formerly stood a tower, now totally demolished, which was called the Tower of Famine, from having been the prison of Ugolino.*

The *Church of S. Fredriano*, which is supported by pillars of oriental granite with ancient capitals, contains a painting of our Saviour on the cross, done in the thirteenth century, by Giunta Pisano.

The *Church of S. Anna* contains a curious antique representation of our Saviour on the cross, wrought in wood on the tabernacle of the

* Count Ugolino, a Pisan nobleman, entered into a conspiracy with Archbishop Rugiero, to depose the Governor of Pisa ; in which enterprize, having succeeded, Ugolino assumed the government of the city ; but the archbishop, jealous of his power, incited the people against him, attacked his palace, seized his person, and cast him and his family into prison ; till at length, refusing them food, and throwing the key of their dungeon into the Arno, he left them in this dreadful situation to be starved to death !

See *Dante's Inferno, Canto XXXIII.*

high-altar; and this wooden sculpture, of which there are several specimens in Pisa, is attributed to G. Giaccobi Pisano.

The *Church of S. Caterina* contains a curious picture by F. Traini, one of the most skilful disciples of Andrea Orcagna: this picture represents St. Thomas, surrounded by the Fathers of the Church, among whom is a portrait of Urban VI.: at the feet of these are several philosophers and heretics, with their works torn in pieces; and, what is very remarkable, Saint Thomas himself is placed between Plato and Aristotle, who are presenting him with their literary productions.

The *Church of S. Paolo all' Orto* contains a head of our Saviour, which appears to have been done in the twelfth century.

The *Church of S. Francesco*, supposed to have been built by Niccolo Pisano, contains a Chapel, called that of S. Antonio da Padova, painted by Salembini and Maruscelli—a Chapel painted by Passignano, together with a Madonna and Child, said to have been done in the fourteenth century—another Chapel near the Sacristy, said to have been painted by Spinello Aretino, who likewise did the large picture over

the Sacristy-door—a picture in the Sacristy, by Giotto, of S. Francesco receiving the elect—and in the Sacristy-Chapel, the Madonna and saints, painted in 1395, by T. Bartoli. In the cloisters to the right of the little steps which lead into the church, the bones of Ugolino, his sons, and nephews, are supposed to have been deposited.

The *Church belonging to the Conservatorio of S. Silvestro*, contains two antique paintings by Guidotti, and a small *basso-relievo* in *terra cotta*, attributed to Lucca della Robbia, who invented the ancient paintings upon glass.

The *Church of S. Matteo*, built by the brothers Melani, is remarkable for the fresco-paintings of the above-named artists, which are so skilfully managed as to make the roof appear wonderfully higher than it really is.

The *Church of S. Pierino*, supposed to have been an ancient Heathen temple, contains an antique Madonna painted on the wall, and a crucifix, by Giunto Pisano. The ornaments on the outside of the great door are ancient and beautiful; the pavement is of *pietri duri*; and under this edifice is an ancient bone-house, which contains two Etruscan sarcophagi of Parian

marble, together with paintings in the style of those which adorn the Campo-Santo.

The *Church of St. Michele in Borgo*, built, it is said, before the eleventh century, by Guglielmo Pisano, is incrustcd with Cerulean marble, supported by antique columns of granitello, and adorned with a marble crucifix, wrought by Niccolo Pisano, and originally placed in the Campo-Santo: the Madonna under this crucifix, is one of the most ancient paintings in Pisa. The cupola, the upper nave, the vision of S. Romualdo, the expedition to Majorca and Minorca, and the institution of the Foundling-Hospital, are all painted by Guidetti.

The *Church of S. Vito*, or, more properly speaking, the chapel of S. Ranieri, contains a fresco-painting, representing the death of the saint, and executed by Tempesti in his best manner; the architectural ornaments which surround it are by Cioffo, a living artist.

The *Church of La Spina* exhibits choice monuments of ancient sculpture, namely, the Madonna and Child, St. John and St. Peter, by Nino Pisano, one of the Revivers of the art; two figures attributed to Moschino, and a half-length Madonna, by Nino.

The *Church of S. Andrea in Chinseca* contains a valuable monument of the Greco-Pisano school, namely, our Saviour on the cross, which appears to have been done in the thirteenth century.

The *Church of S. Martino* contains a crucifix by Giunta Pisano.*

The *Palazzo Lanfranchi*, on that side of the Arno called *Parte di mezzo-giorno*, was built after the design of Buonarotti.

The *Palazzo Tonini* contains two pictures in *tempera* from Tasso's *Gerusalemme*, begun by Melani, and finished by Tommasi, his scholar.

The *Palazzo Lanfreducci*, which is incrustured with statuary marble, has a chain, and over the door these words: "*Alla Giornata*"—many tales are told in consequence, but none of them seem sufficiently authenticated to be worth relating. This palace contains a celebrated picture by Guido, the subject of which is, sacred and profane Love, represented by two boys.†

* The churches at Pisa contain many paintings by old Tuscan masters, which I have not mentioned; and a minute description of them may be found in *Morrond's History of Pisa*.

† Perhaps, however, the subject of this picture may have been taken from Plato, who says, there are two Cupids, as

Casa Mecherini, on the opposite side of the Arno, which is called *Parte di Tramontana*, contains a celebrated Sibyl, by Guercino, with frescos, by Tempesti and Cioffo.

The *Palazzo Seta*, in *Via S. Cecilia*, contains frescos by the brothers Melani, and a gallery of pictures.

The *Palazzo del Pubblico*, and the *Palazzo de' Priori*, contain paintings by the brothers Melani, &c.

In the *Regal Palace* are two beautiful miniature pictures, which hang in the royal bedroom; the ceilings are painted with elegance; and the furniture, though plain, is handsome.

The *Hospitals* are spacious; and the *Loggia de' Banchi*, and *Casino Nobili* are elegant marble buildings.

The *University* of Pisa was founded by the Emperor Henry VII.* though, in consequence of civil wars, it became almost annihilated till the reign of Cosmo I., by whom it was re-established on the present plan in 1543: it has pro-

different as day and night; one being endowed with every virtue, the other with every vice.

* See *De la Lande's Voyage en Italie*, Tome II. page 384; troisième édition.

duced as many, if not more learned men than any other public seminary in Italy.

The *Torre della Specola*, or Observatory of Pisa, was erected about the year 1735, and is furnished with good instruments, and conducted by an eminent astronomer and mathematician, Mr. Slop.

The botanical garden was founded by Ferdinand, second son of Cosmo I.: it is tolerably well stored with plants, aloes especially; and Mr. Santi, the Professor of Natural History and director of the garden, takes great pains to increase the collection. Mr. Santi's literary productions speak his abilities; and one observation with respect to this gentleman I will venture to make, because it is justified by my own experience, that every traveller who has letters of recommendation to him is fortunate.*

* The Botanical Garden and Cabinet of Natural History are usually open from ten till twelve in the morning, and from four till six in the evening. Cathedrals, in Italy, are always open from sun-rise till sun-set; other churches generally open at six or seven in the morning, shut at twelve, open again at three in the afternoon, and shut at six. Palaces are usually shewn from nine in the morning till twelve, and from three till six in the afternoon. The usual fee throughout Italy, if a church be opened to you, is half a paul; and at a palace, four pauls. At Pisa, you generally give for seeing the Campanile a livre, and the same at the Baptistery, Campo-Santo, Ancient Vapour-Bath, and Modern Baths.

LETTER XI.

Pisa, March 1798.

THERE seems little doubt that Pisa was a Roman colony, often visited by the Cæsars; and Nero, about the year 57, is said to have made an excursion to this city, with which he was so much pleased, that he embellished it with a magnificent palace, and a temple dedicated to Diana, at the entrance of the Lucca-gate. This temple was built in the form of a rotunda, all of marble without, the ceiling being an imitation of the starry firmament, the internal decorations oriental marble columns, with various pieces of sculpture and paintings; the pavement Egyptian marble, and the statue of the goddess stood in it's centre. Whether the palace did or did not enclose this temple is unknown; but the former is described as being highly ornamented, and of a vast extent, containing baths, gardens, and fish-ponds; and it is added, that Nero, in order to have it amply supplied with water, built the aqueduct of Monti-Pisani, which extended from Ca dacolli to the Lucca-gate. Such

is the account given of Nero's temple and palace: and it is certain that the buildings called *Ipo-causti*, or Sweating-Baths, extended from the Duomo to the vicinity of the Monastery of S. Zenone; it is equally certain that foundations of immense buildings have been discovered in the gardens which now occupy the space between the Church of S. Zenone and the Duomo, that numberless pieces of marble are seen in the walls and buildings which at present stand upon the above-named space; and two ruins near the Lucca-gate, one of which has been recently demolished, were evidently parts of the Sweating-Baths; these circumstances concur, with several others, to establish the truth of what I have just written. The most respectable remains of these antiquities is the *Vapour-Bath*, situated in a garden close to the Lucca-gate: this bath is an octagon, with four semi-circular niches, in the upper part of which are *terra-cotta* tubes of a triangular shape. Opposite to the entrance there appears to have been a place reserved for some marble ornament. The roof forms a semi-circle, and contains eight places to admit light, beside an octagon aperture in the centre. The pavement leading to the great furnace was made of *calcistruzzo*, with a

surface of marble one finger thick, for persons to walk or lie down upon. It is probable that under this marble pavement there were vaulted rooms, where the attendants kept up perpetual fires; and some people imagine, that under every niche were vases filled with water, which, on being heated by the fires, impregnated the apartments with vapour. Ancient baths always consisted of four apartments distinguished by the appellations of *freddo*, *tiepido*, *caldo*, and *sudatorio*, or *stufa*; and the apartment called *tiepido* in the men's bath always communicated with the same apartment in the women's; and there is no doubt but the bath above described consisted of four apartments, as traces of them may yet be discovered. From the appearance of the bath now remaining, it seems to have been lined throughout with marble; and the six Grecian pillars on the sides of the bronze-gates of the Cathedral, together with the other two which ornament the principal door of the Baptistery, are supposed to have been taken out of this building. The *Garden* adjoining to the bath contains orange-trees above fifty feet high, and one yard and a quarter round the trunk. In this garden, likewise, is the ancient *Monastery*

of *S. Zenone*, vulgarly called St. Zeno, of which, however, the Church only remains, and in it are sarcophagi, which, though mutilated, and almost defaced, still possess sufficient beauty to make us execrate the hand of avarice or barbarism, which has thus destroyed these valuable remains of Grecian sculpture.

A house belonging to the noble family *Da Paulle*, seems to have been formed out of the ruins of an ancient theatre, judging from the granite columns of different orders discoverable in the walls; and here I must observe, that the Etrurians are famed for having invented amphitheatres, together with the games called *Curuli*, and *Certami dei Cavalli*.

In the now suppressed Church of *S. Felice*, are two columns of oriental granite, whose capitals are adorned with mythological figures, supposed to represent Jupiter, Harpocrates, Diana, Minerva, Isis, Ceres, and Genii: they probably belonged to a Roman temple, on the site of which, the church of *S. Felice* is said to have been erected: the sculpture seems to be of *Septimus Severus's* time.

The subterranean part of *S. Micheli* in *Borgo* deserves notice: the pillars and walls are of

pietre verracanne; the roof is *tufo*, and curiously ornamented with *arabeschi*, resembling those which adorn Livia's baths at Rome, and not unlike in style to the paintings found in Herculaneum. This building could not have been a Christian church, because the primitive Christians adorned their churches with nothing but quotations from Holy Writ; therefore it must, in all probability have been erected previous to the time of Constantine.

The *Aqueduct of Caldacolli*, so called from the hot springs which supply it, is supposed to be that built by Nero: eight arches may still be seen at the distance of about two hundred yards from the modern baths of Pisa, and the ruins of the whole are discoverable between this spot and the Lucca-gate.

No vestiges remain of the ancient port of Pisa, mentioned by Strabo; but it is supposed to have been near the mouth of the Arno, and not far from Leghorn.*

The *Modern Baths*, situated about three

* We are told that this port was protected neither by mole nor pier; and though open to every wind, yet vessels rode securely on it's bosom; owing to the size and tenacity of the weeds, which were so closely interwoven, as to exclude the agitation of the sea.

miles and a half to the north of Pisa, are elegant, commodious, and surrounded by several good lodging-houses. Two large fragments of columns, with two capitals, which bear marks of remote antiquity, together with several other concurring circumstances, lead us to imagine these modern baths occupy the same ground with those mentioned by Strabo and Pliny.

The *Mountain of S. Giuliano*, which rises immediately above the baths, exhibits some curious caverns, which seem to indicate signs of an extinct volcano.

The *Modern Aqueduct*, begun by Ferdinand I. and finished by his son, Cosmo II., is a magnificent work, worthy the princes of the house of Medicis. It commences at a village called Asciano, and reaches to Pisa, a distance of four miles.

The *Canal*, which extends from Pisa to Leghorn, was made by Ferdinand I.

The *Royal Farm*, or *Cascina*, near Pisa, situated in an extensive and beautiful forest of cork-trees, ever-green oaks, &c. and washed by the sea, is particularly well worth notice, as it contains some hundreds of camels, who, though foreigners, breed here, and are employed as beasts

of burden. The Cascina is open to the public ; some parts of the forest, however, are not so ; but travellers who apply for the sovereign's permission to ride or drive in those parts seldom meet with a refusal. The Grand-Duke Leopold was the first person who attempted to breed camels in Italy ; and so prolific are these animals, that from one couple only originate the number above-mentioned.

The nobility of Pisa and the gentlemen belonging to the University are remarkably polite and friendly to foreigners, the lower classes of people civil and humane, but exaëting. The peasantry appear rich and happy ; for the Tuscan farmer, according to the laws of Leopold, divides the produce of the land with his master, and consequently, lives well.

There are two inns at Pisa, *L'Hussaro* and *La Posta* : the former is the better house, but the latter has the advantage in point of situation ; both are tolerably good, though by no means so comfortable as private lodgings ; and with regard to the last, I would counsel travellers in general, and invalids in particular, to reside on that side of the quay called, *della parte di mezzo-giorno* ; for, on the opposite side, and in

many of the streets and squares the houses are damp, and consequently, unwholesome. New houses are to be avoided here, and in every other part of Italy, it being generally three, four, nay sometimes five years, ere the walls become dry. Houses not built on arches are likewise to be avoided; and ground-floors, in winter, spring, and autumn, are unwholesome, though very healthy in summer.

The fountain-water of Pisa, which flows through the aqueduct, is perhaps the finest in Italy; and travellers should be especially careful to send daily for *this* water, because *that* introduced by means of wells into the houses is seldom fit either for drinking or kitchen-use.

The Theatre here is capacious, but not so elegant as that at Leghorn.

The three bridges, as I have already mentioned, are very handsome, especially the middle one, which is built of marble and *pietra verrucano*; and the mock-fight occasionally exhibited on this bridge is, perhaps, the only remaining vestige of those athletic games heretofore so famous among the Greeks and Romans. The amusement consists in a battle fought by nine

hundred and sixty combatants, who, clothed in coats of mail, and armed with wooden clubs, dispute for forty-five minutes the passage of the bridge. The strongest combatants possess themselves of the field of battle; and when it is possible to employ stratagem, they never let slip the opportunity; but to fight in earnest is forbidden; nevertheless, this mock encounter frequently costs lives, and is, therefore, but seldom permitted, though one of the most beautiful spectacles in Italy. Some authors tell us it was instituted by Pelops, son of Tantalus, king of Phrygia; others think it was established by Nero; while others believe it to have been originally celebrated in memory of the defeat of Musetto, King of Sardinia, which happened in the year 1005, upon a bridge at Pisa; but whoever the institutor might be, the amusement is entered into by the Pisans with a degree of spirit that exceeds all description.*

There is, likewise, every third summer, a sin-

* When a man stands candidate for the honour of being a combatant, he is cased in armour, and then beat for half an hour with wooden clubs; during which ceremony, should he happen to flinch, or cry out, he is rejected; but if he do neither, he is chosen.

gular and most beautiful illumination here, in honour of S. Ranieri. On this night the whole Lung'-Arno appears like one immense crescent of magnificent and regularly built palaces, studded over with innumerable quantities of diamonds, some in the Tuscan, others in the Gothic, and others in the grotesque, or Chinese style of architecture, which participates so much of the Egyptian, that many people believe the Chinese were, originally, an Egyptian colony. Add to this, the three bridges, ornamented with temples, palaces, and arabesques, all blazing with jewels; and such is the scene which Pisa presents to the view at this general illumination. No wonder, therefore, that Ariosto is said to have borrowed images from so splendid and singular an exhibition, which can only be likened to an enchanted city.

The immense length and beautiful curve of the Pisa quay, contribute greatly to the splendour of the two above-named exhibitions; the ground being so shaped, that all the spectators are seen at once, whether in balconies, carriages, on foot, or in boats upon the river; and the same cause renders the Carnival at Pisa particularly

beautiful; for, during the last week of this whimsical amusement, the whole quay is filled with masks from three in the afternoon to the commencement of the Opera, when most of them adjourn thither.

LETTER XII.

Pisa, April 1796.

WE have just made an excursion to the city and baths of Lucca ; the former of which, called *L'industriosa*, is beautifully situated about fourteen Tuscan miles from Pisa, in a luxuriant valley, encircled by the Apennine, and watered by the Serchio. It is defended by eleven bastions of brick, and perhaps the most beautiful ramparts in the world ; which, from being planted with large trees, give this city the appearance of a fortified wood, with a watch-tower in it's centre.* These ramparts are three miles round, and form a delightful promenade, either on foot or in a carriage. Over the Pisa-gate is written *Libertas* ; and it is impossible to pass this gate without feeling high respect for a

* The object which resembles a watch-tower is the Cathedral.

town which, even during the plenitude of Roman despotism, maintained it's own laws and some degree of liberty ; and which, since that period, has always continued free. The territory contains about four hundred square miles, and one hundred and twenty thousand people.—Cæsar wintered at Lucca after his third campaign in Gaul : and, according to Appian of Alexandria, all the magistrates of Rome came to visit him, insomuch, that two hundred Roman senators were seen before his door at the same moment ; which circumstance rather proves Lucca to have been, at that period, a large city. The streets are broad, well-paved, and clean, but irregular.

The *Cathedral*, erected in 1070, though unpromising without, is a fine gothic building within ; and contains on the right of the great door the tomb of Adalbert, surnamed the rich, who lived in the beginning of the tenth century, and from whom, according to Muratori, descended the Princes of Este, and the House of Brunswick-Hanover, now sovereigns of Great-Britain. The famous Countess Matilda was a descendant from the above-named Adalbert : and this princess, the daughter of a Duke of

Lucca, who died in 1052, reigned over Tuscany, Lombardy, and Liguria, maintaining desperate wars for thirty successive years against the schismatics and anti-popes, till at length she chased the Emperor Henry IV. out of Italy, and restored to the church it's ancient possessions.

The *Palazzo Pubblico* contains good pictures; and in the armoury are arms for twenty-five thousand citizens: though an English gentleman, who understands these things, tells me the muskets are not worth a farthing. Our courier, who has great bodily strength, attempted to put one of the smallest ancient helmets on his head, but found himself scarcely able to lift it—so much is human strength degenerated!

The remains of the ancient amphitheatre are discoverable on the ancient spot called *Prigioni vecchie*.

The police of Lucca has long been famed for it's excellence; the upper ranks of people are worthy, learned, opulent, and chearful; and the peasants remarkably good husbandmen. Signora Teresa Bandettini Landucci, surnamed by the Arcadian Academy, Amarilla Etrusca, is a

Lucchese, and the most celebrated *Improvisatrice* who now exhibits in Italy.

Two good inns are generally kept open at Lucca.

Hence to the *Bagnicaldi*, the distance is about eighteen miles; the beginning of the road is good, the latter part steep, stony, and, in many places, much too narrow; it winds almost constantly by the side of the Serchio, and is cut out of rocks, clothed with olives and chesnuts, and adorned with convents, castles, and cottages. Nothing can be more romantic than this drive; and on the way are three extraordinary bridges, the first consisting of two immense arches, not in a straight line with each other, but forming in the centre a considerable angle: neither do these arches support a level road; on the contrary, you ascend one arch, and descend it again; you then come to an angle of flat ground; after which, you ascend the other arch, and descend that, till you reach a smaller arch, which brings you to the opposite shore of the Serchio. The height of this bridge we could not precisely ascertain; but, judging from the eye, it is nearly equal to that of Augustus, at

Narni. The second bridge is similar to the first ; but the third, which consists of only one large arch, is by far the loftiest, and, according to oral tradition, was the work of the devil, who really seems to have been, in the opinion of the Italians, a great architect, for every extraordinary building is attributed to him. Other accounts, however, say, these three bridges were erected by the Countess Matilda : and one of the postillions who drove us to the Bagni told me, they were built soon after the year 1000 ; an extraordinary circumstance, that he should have been so accurate a chronologist ! but the common people of Italy are wonderfully well-informed respecting the history of their country ; and, moreover, so fond of it's poets, as frequently to know their works by heart.

The *Bagni-caldi di Lucca* are situated on the side of a romantically picturesque mountain, thickly clothed with chesnut-trees, and embellished with numberless cottages. There are several lodging-houses at these baths, but provisions are not plentiful ; that is, little variety can be found for a table. And during the months of July and August the situation must be a very hot one ; but in May, June, and September, it

cannot fail to charm those persons who like solitude. Carriages are of little or no use at the *Bagni-caldi*, but their want is well supplied by *chaises-à-porteur*. There is a good lodging-house at the *Bagni della Villa*, in the plain.

Lovers of botany should visit, during the month of May, a spot near Lucca, called *Monte Fiorita*, which is, at the above-named season, enamelled with a larger number and a greater variety of flowers than fall to the share, perhaps, of any other hill in Europe.

LETTER XIII.

Florence, March 1798.

FLORENCE, in Italian, Firenze, which signifies in the Etruscan language, a red lily, (actually the arms of the city) has deservedly acquired the appellation of *La Bella*; it stands in a luxuriant, beautiful, and extensive plain, surrounded by mountains of the Apennine, and is said, by some authors, to have been an ancient town of Etruria, afterward inhabited by the Phœnicians, while others suppose it to have been founded by Sylla's soldiers, or by the people of Fiesole; and one thing seems certain, namely, that the choicest part of Cæsar's army was sent to colonize at Florence, then called Florentia, about sixty years before the birth of our Saviour; and under the dominion of the Roman Emperors it became one of the most considerable cities of Etruria, and was embellished with a Hippodrome, a

Campus Martius, a Capitol, an amphitheatre, and a road called Via Cassia.

So many excellent accounts of Florence have been already given, that it would seem like arrogance in me to enlarge much upon the subject. I will, therefore, content myself with mentioning, in a summary manner, the objects best worth a traveller's attention.

The *Palazzo Vecchio* was built by Arnolfo, the disciple of Cimabue ; and before the entrance is a group, in marble, of David slaying Goliath, by Buonarotti—on the ceiling and walls of the great hall are the most celebrated actions of the Florentine Republic and the House of Medicis, all by Vasari, except four pictures in oil, one representing the coronation of Cosmo I., by Ligozzi—another, the twelve Florentines, at the same time ambassadors from different states to Boniface VIII., by Ligozzi—a third, the election of Cosmo I., by Cigoli—and a fourth, the institution of the order of S. Stefano, by Passignano. In this hall, likewise, is a statue of Victory, with a prisoner at her feet, by Buonarotti!—and another group of Virtue triumphing over Vice, by Giovanni di Bologna! The exploits of

Furius Camillus are painted in *tempera*, by Salviati, in the *Salla dell' Udionzo Vecchia*.

The *Loggia of the Palazzo Vecchio* was built after the design of Andrea Orcagna, and is adorned with statues of Judith and Holofernes, in bronze by Donatello—Perseus with Medusa's head, in bronze, by Benvenuto Cellini—a young Roman warrior carrying off a Sabine virgin, and her father prostrate at his feet, with the rape of the Sabines in *basso-relievo* on the pedestal, by Giovanni di Bologna!!—two lions, in marble, brought from the Villa Medici, at Rome—and six antique statues of Sabine priestesses.

The *Piazza before the Palazzo Vecchio* contains a noble fountain, erected by Cosmo I., after the design of Ammannati—and an equestrian statue of Cosmo I., in bronze, by Giovanni di Bologna, to whom the sea-nymphs and tritons, which surround the fountain, are likewise attributed.

The *Fabrica degli Ufzi*, which comprehends the royal gallery, was built by Vasari—the exterior part of the edifice is decorated with Doric columns, which form two magnificent porticos, united at one end by an arch that supports the apartments occupied by courts of justice; and

over this arch is a statue of Cosmo I., by Giovanni di Bologna, together with recumbent figures of Equity and Rigour, by Vincenzo Danti.

The *Royal Gallery of Medicis* contains so many *chefs-d'œuvre* of art, that artists only can do it justice, in description ;* added to which, the mode of arranging it's contents is so frequently changed, that it is impossible to point out the spot where any one particular thing may be found ; but the best method of viewing the whole with convenience and advantage, is, to appropriate one entire morning to each cabinet, and three or four to the anti-rooms and corridors.†

* In my account of the pictures best worth notice at Florence, Rome, Naples, Bologna, Venice, Vienna, and Dresden, I have been materially assisted by the judgment of Mr. Artaud, a young painter, who is travelling at the expense of our Royal Academy ; and whose distinguished abilities and close application have already placed him, in the opinion of foreign connoisseurs, at the head of his elegant and fascinating art.

† This collection, in the year 1798, was arranged as follows :

First Anti-room.—A statue of Mars, and another of Silenus holding an infant Bacchus, both in bronze—ten busts of the princes of the house of Medicis, among which is that of the great Lorenzo—four *bassi rilievi*.

Second Anti-room.—A horse in marble, supposed to have originally belonged to the group of Niobe and her children !!!

The *Palazzo Pitti* was begun after the design of Filippo di Ser Brunellesco, the most celebrated architect of the fifteenth century, and finished

—A wild-boar in marble, said to be Grecian sculpture!!!—two columns adorned with military trophies, on the top of one the bust of Jove, on the other that of Cibeles—four statues in marble—two dogs in marble—bust of Leopoldo.

First Corridor.—The ceiling of this immense gallery is adorned with arabesques—round the walls (near the ceiling) are portraits of the most renowned characters of antiquity, comprehending generals, statesmen, literati, and princes—and on the left-hand wall, below the portraits, are paintings of the Florentine school. Here likewise are busts of nearly all the Roman emperors, several statues, and many fine sarcophagi, one of which, in the centre of the gallery near the door of entrance, is particularly celebrated.

First Cabinet.—The Hermaphrodite, Greek sculpture, and very similar to that in the villa Borghese at Rome!!!—busts of Alexander! Jove, Junius Brutus, and Cicero— a statue called *Genio della Morte*—an infant Hercules—together with many other statues, busts, and *bassi-rilievi*.

Second Cabinet.—*Florentine school.* Job, by Fra. Bartolommeo—Isaiah by the same—the visitation, by M. Albertinelli—two busts of Seneca.

Third Cabinet.—*Florentine school.* Head of Medusa, by Leonardo da Vinci!!!—an angel playing on a guitar, by Rosso!!—portraits of Dante and Petrarch—a child holding a bird, by A. Allori—St. Peter, by Carlo Dolci—the ceiling is adorned with arabesques.

Fourth Cabinet, called the Tribune.—Statues—the Venus de' Medici, supposed to have been done by Praxiteles!!!!—the Lottatori, or wrestlers!—the dancing faun!!—the Apollo!! so like the bronze statue of this god, by Praxiteles, that many people suppose it to have been done by the same sculptor—the Arrotino!—Paintings—St. John in the wilderness!!!—Pope Giulio II.!!—and three other pictures, all by Raphael—

by Ammannati. In the court-yard is the *basso-rilievo* of a mule, who constantly drew the sledge which contained the materials employed in the

Titian's Venus !!! said to rival that of Praxiteles—a Sibyl, by Guercino—Massacre of Innocents, by Daniello da Volterra !!!—the virgin in contemplation, by Guido!—three pictures by Andrea Mantegna—two pictures by Parmigiano—the Madonna, our Saviour, St. John, &c. by Andrea del Sarto—a holy family, by Buonarroti—a picture by Albert Durer—another by Rubens—a holy family, by Correggio!—a portrait, by Vandyck—Judith with the head of Holofernes, by Leonardo da Vinci—a Madonna and child, by Correggio—the Madonna, our Saviour, St. John, &c. by Pietro Perugino—a Madonna and child, by Giulio Romana—a concert, by Bassano—portrait of a cardinal, by Domenichino.

Fifth Cabinet.—*Venetian and Lombard schools, &c.*—Head of St. John, by Correggio!!—our Saviour in the garden, by the same—a landscape, with loves dancing, by Albano!!—the Madonna, our Saviour, &c. by Titian—a Sibyl, by Guido—Rape of Europa, by Albano—two drawings, by Salvator Rosa; and two paintings in oil, by the same—statue of a boy sleeping!—the ceiling is adorned with arabesques.

Sixth Cabinet.—*Dutch school.* Peasants at table, by F. Van Mieris!—a Madonna and child, by Vander-Werf!!—a candle-light piece, by Van Ostade—two pictures, by Gerard-Douw—a table of Florentine work—the ceiling is adorned with arabesques.

Seventh Cabinet.—*Flemish and German schools.* Head of an old man, exquisitely finished, by B. Denner!!—several small pictures, by Elzheimer—and one by Teniers—two landscapes, by Claude Lorrain—four insides of churches, by Petterneff—a drawing, by Vandyck—ditto, by Rubens—fruit, by Mignon—the ceiling is adorned with arabesques.

Eighth Cabinet.—*French school.* A wild-beast hunt, by Gagneraus—two battle pieces, by Borgognone—a landscape, by Boguet de Chantilly—a portrait, by P. Champagne, Fla-

building; and over this *basso-rilievo* is a statue of Hercules, and near it a group like that called Ajax Telamon, of a soldier going to inter his

mand!—an historical painting, by N. Poussin!—a small landscape, by Gas. Poussin—death of Socrates, by Fresnoy!—a statue of Venus! and another of a boy taking a thorn out of his foot!—the ceiling is adorned with arabesques.

Ninth Cabinet. A capital collection of cameos, intaglios, precious vases, small statues, columns, &c.—A fine table of Florentine work—arabesques on the ceiling.

Second Corridor.—On each side, near the ceiling, is a continuation of the portraits of the most renowned characters of antiquity. Here, likewise, are pictures containing the history of S. Maria Maddalena, together with several pieces of sculpture, among which is a Venus sitting on a shell, and a famous torso.

Third Corridor.—The ceiling of this immense gallery is adorned with paintings, representing the revival of the arts and sciences, with other historical subjects, in which are introduced portraits of all the most eminent characters among the Florentines. On each side, near the ceiling, is a continuation of the portraits of the most renowned characters of antiquity. On the left side, below the portraits, are paintings of the Neapolitan and other schools. Here, likewise, is a large number of statues and busts, among which are Morpheus in touchstone, and a copy of the Laocoon, by Bandinelli.

Tenth Cabinet. Portraits of painters, chiefly done by themselves—bust of Mrs. Damer, done by herself—a remarkably fine table of Florentine work.

Eleventh Cabinet. Portraits of painters, chiefly done by themselves, and a beautiful marble vase representing the sacrifice of Iphigenia!!

Twelfth Cabinet. *Alti-rilievi*, busts, inscriptions, &c.

Thirteenth Cabinet. Pictures of various schools, among which is a fine sketch of the Madonna, St. Anne, &c. by Fra.

dead comrade. The ceilings of this palace, painted in *tempera*, by Pietro di Cortona and his scholars, represent the patriotic actions of

Bartolommeo—a man playing with a monkey, by Annibale Carracci—an assumption, by Volterrano—a fine table of Florentine work, and a handsome vase.

Fourteenth Cabinet. Statues of Niobe and her children !!! The group of Niobe and her youngest child is beautiful, though one of the mother's hands seems ill-restored. The dead son is much admired, so likewise are six more of the figures. It is extremely to be regretted that these famous statues are not disposed in such a manner as to accord with the subject. Niobe and her youngest child are by some persons supposed to have been done by Scopas; but that they were the work of a Grecian artist seems all which can be advanced with certainty. The other statues appear to be by various hands.

Fifteenth Cabinet. Grecian vases—little beasts in *terra-cota*, said to have been offered to the gods by the poor, instead of victims—feet, legs, &c. offered to the gods in consequence of different cures, which last custom is still kept up in Roman Catholic countries.

Sixteenth Cabinet. Statues, *bassi-rilievi*, &c. in bronze; the most celebrated of which is, Mercury standing on the wind, by Giovanni di Bologna !!

Seventeenth Cabinet. Etruscan statues in bronze, the most celebrated of which are, an orator and a Chimera—ancient instruments for sacrifice—candelabræ—lamps—rings—bracelets—ear-rings—metal mirrors—weights and scales—chirurgical instruments—domestic utensils—manuscripts on wax—marking letters—household gods, &c.

The staircase leading to the Royal Gallery is so fatiguing to invalids, that they should always be carried up. The doors are opened at nine every morning, *festas* excepted, and closed at twelve; opened again at three in the afternoon, and closed at six.

the Medici-family, under emblems taken from the heathen mythology.

Ceiling of the Camera di Venere. Minerva forcing a youth, by whom is meant Cosmo I, from the arms of Venus, to place him under the guidance of Hercules, while the genius of war shews him the laurel wreath he ought to aspire after!!!—the continence of Scipio—Antiochus quitting his mistress to go where duty calls him—Crispus, son of the emperor Constantine, resisting the solicitations of Fausta, his step-mother—Cyrus dismissing his prisoner, Panthea, that he might not be seduced by her charms—Augustus shewing Cleopatra that her beauty was incapable of captivating him—Alexander receiving the mother and wife of Darius with

The servants of the sovereign at the Gallery, the Palazzo Pitti, the Museum of Natural History, and the Academy of Fine Arts, are interdicted from receiving gratuities; nevertheless, at the first-mentioned place a sequin seems expected by the *Custodi*, especially from travellers who visit it frequently,

The Magliabechiana-Library is under the same roof with the *Gallery*.

Many of the master-pieces of the Florentine Gallery are supposed to have been removed to Palermo, when Tuscany was revolutionized: and certain, I believe, it is, that the Venus de Medici, the fawn, the wrestlers, with sixty other ancient statues, and several of the best pictures, are no longer discoverable in the gallery.

humanity, but without being betrayed into faulty admiration of the latter—Massinissa sending poison to the queen of Numidia, that she might avoid, by death, the disgrace of swelling Scipio's triumph.

While Pietro di Cortona was employed in painting the *Camera di Venere*, Ferdinand II, who came to view the work, expressed great admiration of a child drowned in tears. "See," replied the painter, "with what facility children are made either to laugh or weep;" and, so saying, he gave one stroke with his brush, and the child appeared to be laughing, till, with another stroke, he restored the countenance to it's original form.

Ceiling of the Camera d'Apollo. A youth, who again represents Cosmo I, inspired with poetic fire, and Apollo shewing him the celestial globe, that he may sing of it's wonders—Cæsar attending to instructive books as he walks, that he may not waste time—Augustus, after having shut the temple of Janus, cherishing the Muses, and listening to Virgil's *Eneid*—Alexander preparing to march, and taking with him a sheet of the *Iliad*—the emperor Justinian and his counsellors forming a code of laws.

Ceiling of the Camera di Marte. Cosmo I, under the form of a young warrior, leaping out of a boat, and combating with his lance, while Mars assists him, by darting lightning at his enemies—Castor and Pollux carrying the spoils of the vanquished to Hercules, who makes them into a trophy—captives loaded with chains, supplicating the goddess of victory—Peace, with the olive-branch in her hand, giving them comfort, while abundance revives, and scatters blessings among the conquered people!!!

Ceiling of the Camera di Giove. Jupiter receiving a young hero, who still represents Cosmo I, and is conducted to Olympus by Hercules and Fortune, in order to receive a crown of immortality. A genius holds his hand before the hero's eyes to prevent their being dazzled by the splendor of the thunderer; while another genius presents the young man's armour, perforated with javelins, to the goddess of Victory, who engraves his name upon a shield: she is supposed to have just begun, and only written the initial letter of the word, "Medicis." The frescos, in form of a fan, represent the emblems of peace, namely, Minerva planting an olive-tree—Mars mounted on Pegasus—Castor and Pol-

lux, with their horses coupled together—Vulcan reposing in his forge—Diana sleeping after the chase—Apollo, god of arts, and Mercury, god of commerce and wealth, appear among the emblems of peace, while the general of the vanquished is represented as making ineffectual efforts to snap his chains, in which attempt he is aided by Discord, who carries in her hand a torch to relume the flames of war.

Ceiling of the Stanza di Ercole. Hercules on the funeral pile, above which is the apotheosis of that hero, whom Mars and Prudence conduct to Olympus, where he receives a crown of immortality.

Rooms on the ground-floor. Several paintings, among which are eight in imitation of *bassi-rilievi*, by Giovanni da San-Giovanni; and ten others by the same painter, Cecco Bravo, Ottavio Vannini, and Francesco Furino, representing the revival of the arts and sciences by Lorenzo il Magnifico.*

* The Royal Apartments are splendidly adorned with gilding, beautiful tables of Florentine mosaic-work, and *scagliuola*, superb small silver statues, and some of the most celebrated pictures in the world, namely, three landscapes, a battle-piece, the conspiracy of Cataline, and the portrait of a poet, all by Salvator Rosa—the dæmon of war forcing Mars

The *Giardino di Boboli* is very large, and contains several pieces of sculpture, the most remarkable of which are, the fountain at the end

from the arms of Venus, by Rubens !!!—two landscapes and a holy family, by the same—St. Mark, by Fra. Bartolommeo—Philip II, of Spain, by Titian—portrait of Cardinal Ippolito de' Medici, by Titian—Titian's mistress, by himself—our Saviour in the garden, by Carlo Dolci—Leo X, with the two cardinals, Giulio de' Medici (afterward Clement VII,) and Luigi di Rossi, by Raphael !!!—the Madonna *della seggiola* by the same !!!!—Rubens, his brother, and two philosophers, by Rubens !!!—a holy family, by Andrea del Sarto—our Saviour and other figures, by Cigoli !—Paul III, by Titian—the annunciation, by Andrea del Sarto—Cardinal Bentivoglio, by Vandyek !!!—a holy family, in Raphael's second manner—a dead Christ, with St. John the Evangelist, Joseph of Arimathea, Mary Magdalene, &c. by Pietro Perugino—a holy family, by Titian—Giulio II, by the same—a drawing of the fates, by Buonarroti !!!—a Sibyl, by Titian—Charity, by Guido—a Madonna and child, by Raphael—God the Father, by the same—the Madonna, our Saviour, and several other figures, by the same—a portrait, by Rembrandt !!!—Apollo and the Muses, by Giulio Romano !!!—Cleopatra, by Guido—an infant Jesus sleeping, by Carlo Dolci !—Calvin, Luther, and Catherine, by Giorgione da Castel-Franco—and the apparition of our Saviour, by Bartolommeo.

The apartments in which the sovereign receives company are splendid and comfortable.

A *scudo* is frequently accepted, though sometimes refused, by the person who attends travellers round the Palazzo Pitti. The usual hours of admittance are from ten till twelve in the morning, and from three till six in the evening.

Since Florence fell under the French yoke, the Palazzo Pitti has been robbed of its most celebrated easel-pictures.

of the great walk, decorated with a colossal Neptune standing on a granite bason, above twenty-feet in diameter, with the Ganges, Nile, and Euphrates beneath, all by Giovanni di Bologna—Neptune in bronze, surrounded with sea-monsters, by Lorenzi, and four unfinished statues in a grotto, by Buonarotti. This garden is always open to the public.

The *Musco d'Istora Naturale*, collected by the Grand-Duke Leopoldo, is said to be the finest museum in the world, with respect to the anatomical preparations in wax and wood, the petrefactions and minerals, and the thick-leafed, milky, and spongy plants, which cannot be preserved in the common way, and are therefore beautifully represented in wax, to complete the botanical part of this princely collection. All the anatomical preparations in wax and wood were executed under the orders of Cav. F. Fontano, except the famous representation of the plague, which was done by the Abate Lumbo, in the times of the Medici, and is so painfully fine, that few people can bear to examine it. This masterly performance owes it's present place to Sig. Giovanni Fabbroni, a gentleman

whose brilliant genius and extensive knowledge have not only contributed largely to the improvement of the Museum, but likewise to that of arts and sciences in general.

Below-stairs are a Laboratory and divers productions of Tuscany. *On the first floor*, two rooms filled with large quadrupeds, fish, and birds; a library; rooms destined to mechanics, hydraulics, electricity, and mathematics, together with a botanical garden;—*and on the second floor*, near twenty rooms, containing the representation of the plague, and the anatomical preparations, all of which may be avoided by persons who do not like to see them. *In another range of apartments, on the same floor*, are birds, fish, reptiles, insects, shells, fossils, minerals, wax-plants, &c.

The *Observatory* makes part of the Museum, and contains good instruments.

This Museum is open to public inspection every day, *festas* excepted, from eight in the morning till twelve, and again from three till six.

Santa Maria del Fiore, or the *Duomo*, was begun about the year 1294 by Arnolfo, and completed about the year 1445 by Filippo di Ser

Brunellesco; the lantern, designed by the last-named architect, is of solid marble, finely carved. The outward walls of the church are incrustated with black and white polished marble, the pavement is marble, and the balustrades and pillars which surround the *Tribuna* were designed by Buonarrotti, and adorned with *bassi-rilievi* by Bandinelli and Giovanni del Opera. Toward Via de' Servi, over a door of curious workmanship, is an annunciation in mosaic, called by the ancients *lithostratum*, and done by Ghirlandajo; and another piece of the same kind, by Gaddo Gaddi, is placed within-side of the church, above the great door. Over the southern door is a group of the Madonna and our Saviour between two angels, by Giovanni Pisano. The cupola was done by Brunellesco, who has gained immortal honour by the performance; it was painted by F. Zuccheri and Vasari. At the upper end of the choir is an ancient crucifix, by Benedetto da Majano, and behind the high-altar a marble *Pietà*, said to have been the last work of Buonarrotti, which death prevented him from completing. This cathedral contains portraits, statues, and monuments of celebrated characters of

the Florentine Republic. On the right-hand, near the great door, is a marble bust of Brunellesco; next to this is a bust of Giotto; further on are Pier Farnese, general of the Florentines, and Marsilio Ficini, the reviver of the Platonic philosophy, a man as remarkable for his learning as for the lowness of his stature. Near the door leading to Via de' Servi is an antique portrait of Dante, the father of Italian poetry, whose tomb, however, is at Ravenna, where he died in exile. This portrait is by Andrea Orgagna; and so highly do the Florentines venerate the memory of Dante, that the place where he often used to sit in the Piazza del Duomo is carefully distinguished by a white stone. Near to this poet is a picture of Giovanni Acuto, the Pisan general; and another of Niccolo da Tolentino; and under the first-named picture is an inscription which says, Acuto was a British knight. In the chapel of S. Zenobi is a bronze *Ciborio*, by Ghiberti, and the door of the Sacristy is by Luca della Robbia.

The *Campanile*, a quadrangular tower, of red, white, and black marble, designed by Giotto, and begun in 1334, is deemed the most beautiful edifice of it's kind in Italy. The four

statues on the side nearest to the Baptistery are by Donatello, and one of these (called by its author his *Zuccone* or bald-pate) he preferred to all his other works, partly from the beauty of the sculpture, and partly because it resembled one of his friends. The other statues are by Niccolo Aretino, Andrea Pisano, Giotto, and Luca della Robbia.

S. Giovanni, or the Baptistery, supposed to have been originally a temple of Mars, is of an octangular form, with a roof somewhat like that of the Pantheon. The exterior walls are incrustated with polished marble, and the two bronze doors, done by Ghiberti, after the designs of Arnolfo, and formerly gilt, are so peculiarly beautiful, that Buonarrotti used to say, they deserved to have been the gates of Paradise. The other door was executed by Andrea Pisano, after the design of Giotto. The foliage and festoons round the first-named doors are by Ghiberti's son, Bonacorsa : the *bassi-rilievi* represent scriptural histories. On the out-side of the Baptistery is a celebrated group in bronze, by F. Rustici, representing St. John the Baptist with a Scribe and a Pharisee. The two porphyry columns on the sides of the principal

entrance were presented by the Pisans to the Florentines, in consequence of the latter having guarded Pisa while it's inhabitants were engaged in subduing Majorca and Minorca; and the pendant chains seen here, and in other parts of the city, are trophies won by the Florentines when they conquered the ancient Porto Pisano. The interior part of the Baptistery is adorned with sixteen immense granite columns, which support a gallery; and between these columns are statues representing the twelve apostles, the law of nature, and the written law, all by Ammannati, except St. Simon, which, in consequence of the original statue being broke, has been replaced by Spinnazzi. The high-altar is adorned with a statue of St. John Baptist in the act of being transported to heaven by angels, and this group and the pulpit are by Ticciati. On the ceiling are mosaics by Apollonius (a Grecian artist), Andrea Teffi, Gaddo Gaddi, &c. The pavement is anciently mosaic, and in one part represents the sun with the twelve signs of the zodiac. In ancient mosaic, likewise, is the following inscription, which may be read either backward or forward: “ *En giro torte Sol ciclos*

et rotor igne :" Phœbus drives on, oblique, his fiery car.

The *Church of S. Lorenzo*, built at the expense of a lady, named Juliana, who lived in the reign of the emperor Theodosius, consecrated in 392, and rebuilt in 1425, by Brunellesco, contains two pulpits adorned with bronze *bassirilievi*, by Donatello—a picture representing the marriage of the Madonna, by Rosso—the chapel de' Principi, designed by Buonarotti, and adorned with the tomb of Giuliano de' Medici, duke of Nemours, and brother to Leo X., on which tomb is a statue of the duke, together with a recumbent figure of day, and another of night, all by Buonarotti—the tomb of Lorenzo de' Medici, duke of Urbino, ornamented with a statue of the duke, together with a recumbent figure of twilight, and another of day-break, all by Buonarotti—and here likewise is a Madonna and child, by the same great master.

The high-altar of the church, done by command of the Grand-Duke Leopoldo, and designed for the chapel of Medicis, is beautiful Florentine-work, and over it is a crucifix, by Giovanni di Bologna—a Madonna, by Buona-

rotti—and a St. John, by one of his scholars. The old Sacristy was built by Brunellesco, and contains a bust of Leonardo, by Donatello—and a porphyry tomb, with bronze ornaments, made to contain the bones of Pietro and Giovanni, sons of Cosmo Pater Patriæ, by Verrocchio.

Adjoining to the church of S. Lorenzo, is the Mediceo-Laurenziana Library, embellished with architectural ornaments by Buonarotti, and particularly rich in ancient manuscripts.

The *Chapel de' Medici*, likewise adjoining to the church of S. Lorenzo, was begun in 1604, by Ferdinand I., after his own design. Three hundred workmen were, for a considerable time, employed upon this building; but latterly, the number has been lessened, so that it is not yet half completed; and we have already seen the ducal family of Medicis extinct, nay, perhaps may see the dukedom itself annihilated, ere the finishing stroke be given to this mausoleum of it's princes. The building is octangular; and the walls are beautifully incrustated with almost every kind of precious marble. Six sides of the octagon are embellished with sarcophagi of Egyptian and oriental granite, made after the designs of Buonarotti, and two of them enriched

with cushions of red jasper, which bear a regal crown of great value. Here, likewise, are two statues in bronze, one of which is by Giovanni di Bologna. The sarcophagi are mere ornaments, the bodies of the princes being placed perpendicularly under them, in a subterranean repository.

The *Church of S. Marco*, belonging to the Padri Domenicani. contains a picture of the Madonna, our Saviour, and saints, by Fra. Bartolommeo—a recumbent saint, in bronze, by Giovanni di Bologna—the fall of manna, by Passignano—the chapel of S. Antonino, adorned with fine sculpture, after the designs of Giovanni di Bologna, and likewise embellished with a picture, by Naldini, representing the conversion of St. Matthew—and just without the chapel, over the arch, S. Antonio, in marble, executed by Giovanni di Bologna himself. In this church are buried two celebrated men, Angelo Poliziano, and Giovanni Pico della Mirandola, both highly famed for their learning; the latter was not only styled “the Phoenix of the sciences,” but called by Scaliger, “a prodigy—a man without a fault!” They both died in 1494.

The *Convent*, to which the church of S. Marco

belongs, contains frescos by Poccetti, together with many rare and valuable manuscripts. In the garden is a chapel, painted by Poccetti, and near it the *Spezieria*, famous for the best essences at Florence..

The *reale Accademia delle belle Arti*, founded by the Grand-Duke Leopoldo, is open to public inspection at the same hours with the Gallery, and highly merits notice, not only on account of the liberality of the institution, which gives all possible encouragement to rising genius, but likewise as it contains excellent casts of the Baptistry-doors, and most of the fine statues yet discovered in Italy. Here is a noble apartment fitted up with drawings, &c. for the use of very young painters—another noble apartment, containing every necessary accommodation for those who are further advanced—a gallery, containing paintings and sketches by celebrated masters, among which is a curious old picture by B. G. Angelico—and a painting in another apartment, by Giovanni di San Giovanni, of the repose in Egypt. This academy likewise contains schools for architecture, practical mechanics, &c. and here also the Florentine work is made.

Not far hence are cloisters, which formerly belonged to the suppressed company of S. Giovanni Batista, but are now in custody of the academy, where the key is always kept. These cloisters, commonly called *l'Oratorio della Scalza*, contain *tempera*-paintings of the life of St. John Baptist, all by Andrea del Sarto, except two, which are by Francabigio. At the entrance of the court are figures, representing Faith and Hope, and on the sides of the opposite door, Charity and Justice, all by Andrea—the history of St. John commences with Zacharias becoming dumb on account of his incredulity—2 Painting, Mary visiting Elizabeth—3. Elizabeth brought to bed—4. Zacharias blessing St. John, who departs for the desert, by Francabigio—5. St. John meeting our Saviour, as the latter returns from Egypt, by Francabigio—6. The baptism of our Saviour, by St. John—7. St. John preaching in the desert—8. The converted Jews receiving baptism—9. St. John carried before Herod—10. Herod's supper and dance—11. The beheading of St. John—12. Herodius's daughter bringing in the head. It is recorded that Andrea del Sarto received for

each of these frescos only twenty livres,* though many of them are exquisitely fine!!!

The *Church of the Annunziata* is famous for a fresco-painting of the Annunciation, done by a certain Bartolommeo, who being, it is said, at a loss, how to make the countenance of the Madonna properly seraphic, fell asleep while pondering over his work; and, on waking, found it executed in a style he was unable to equal, upon which he instantly exclaimed, “A miracle, a miracle!” and his countrymen were too fond of miracles not to believe him, although the Madonna’s face is by no means so exquisitely painted, as to be attributed to a heavenly artist.

The *Corridor leading to the Church* is decorated with *tempera*-paintings, namely—a Nativity, by Baldovinetti—S. Filippo Benizzi induced to embrace the monastic life, in consequence of a vision, by Rosselli—S. Filippo covering a naked leper with his own shirt, by Andrea del Sarto; and near this picture is the bust of Andrea—the next painting represents S. Filippo travelling toward Modena, and re-

* Fifteen shillings.

viled by young men, who are sitting under a tree; which, being struck with lightning two of the revilers are killed: this is by Andrea, as are—S. Filippo delivering a young person from an evil spirit—a dead child restored to life by touching the garment which covers the corpse of S. Filippo—women and children kneeling round a friar who is adorned with the relicks of S. Filippo's clothes—and seven *lunettes* on the other side of the corridor. The marriage of the Madonna is by Francabigio—the visit of Mary to Elizabeth, by Pontormo—and the assumption by Rossi.

The Church of the Annunziata is loaded with ornaments; it contains, in the middle of the ceiling, an assumption, by Volterra, who likewise painted the cupola of the *tribuna*—in the chapel which encloses the miraculous picture is an altar adorned with silver *bassi-rilievi*, before it are two silver candlesticks, about six feet high, and over it, two large silver statues of angels. The *ciborio* is beautifully worked, and adorned with a fine head of our Saviour, by Andrea del Sarto—two large pictures support a silver cornice, from which hangs a curtain of the same metal, and under this is the miraculous picture,

illuminated by upwards of forty large silver lamps and chandeliers. The pavement is porphyry and Egyptian granite; and adjoining to the chapel is an Oratory, the walls of which are mosaic, and composed of agate, jasper, and other precious stones. The ceiling and *lunettes* of the Chapel del Crocifissi are by Volterrano. The ceiling of the great *tribuna* is by Poccetti; and behind the high-altar is a chapel, decorated after the designs, and at the expense, of Giovanni di Bologna, who was buried in it. This chapel contains a crucifix and *bassi-rilievi* in bronze, executed by Giovanni for the Grand-Duke, who thought they could not be more properly appropriated, than in adorning the tomb of their author. The *cupoletta* is by Poccetti.

In a Corridor, on the left side of the church, is the Madonna del Sacco !!! deemed the masterpiece of Andrea del Sarto, and at which Buonarrotti and Titian are said to have gazed unceasingly. It is recorded, that the painter of this beautiful fresco did it for a sack of corn, in a time of famine. The other paintings in this cloister are by eminent masters; and those in the Corridor which contains the Madonna del Sacco, were done by Poccetti, who has repre-

sented the most remarkable actions of the six founders of the convent. Another Corridor contains, Manetto preaching before S. Lodovico, King of France—and Innocent IV. making his nephew Protector of the order of Servites, both by Rosselli; and the Madonna in a car, by Salimbeni. Another Corridor contains Alexander IV., giving Religion power to erect monasteries for the whole world, by Rosselli—Buonfigliuolo resigning the government of the church to Buonagiunta, by Poccetti—three more paintings, by Salimbeni—and on the ceiling, small portraits of illustrious Servites. The Refectory is adorned with a fresco, by Santi di Titi: and on the top of the stairs leading to the Noviziato is a *pietà* by Andrea del Sarto, deemed one of his best works. This great painter lies buried in the open vestibule before the church.

In the centre of the Piazza della Nunziata is an equestrian statue of Ferdinand I., by Giovanni di Bologna.

The *Church of the Sa. Maria Maddalena de' Pazzi* particularly deserves notice, on account of the Neri chapel, situated on the right side of the court leading to the church, and said to contain, in its *cupoletta*, the master-piece of Poccetti,

representing the mansions of the Blessed !!!—The *capella-maggiore* belonging to the church is magnificent, being incrusted with marble, and adorned with twelve columns of Sicilian jasper. Here rest the bones of Santa Maria Maddalena de' Pazzi, surrounded by *bassi-rilievi*, expressing the most memorable action of her life, and four marble statues, representing her most conspicuous virtues, namely—piety, sweetness, penitence, and religion—the curtain of the organ, done by G. B. Cipriani, (who has left no other work in Florence), represents Sa. Maria receiving the communion from the hand of our Saviour—and Christ in the garden, is by Santi di Titi—the Chapter-room and Refectory of the convent to which this church belongs, are embellished with paintings, by Perugino, Raffaellino del Garbo, and other celebrated masters.

The *Church of Santo Croce*, built about the year 1294, by Arnolfo, and afterward repaired by Vasari, contains the tomb of Buonarotti, who was born at Chiusi, near Arezzo, in 1474, and died at Rome in 1563; but the Grand-Duke of Tuscany, jealous that Rome should have the honour of providing a grave for this great and good man, ordered his body to be removed

thence, and buried in the church of Santo Croce. The family of Buonarotti was noble, and Michael Angelo's parents were very averse to his becoming an artist, which they deemed derogatory to nobility. He, however, by unceasing importunities, at length prevailed upon them to let him follow his natural genius. Sculpture, Painting, and Architecture, are represented in mournful attitudes, sitting beneath the tomb of their favourite, whose bust rests upon a sarcophagus; and a small painting, done by Michael Angelo, is introduced among the ornaments at the top of the monument. The statue of Sculpture, by Cioli, is ill done; Architecture, by Giovanni dell' Opera, is more happily executed; and Painting, by G. Batista del Cavaliere, better still; the bust of Buonarotti is by the last-named artist.* Here, likewise, is the tomb of Pietro Michelli, called by Linnæus, "The lynx of Botany"—and that of Machiavelli, erected 266 years after his death, at the expense of the Lite-

* Buonarotti, when an infant, was put out to nurse at the village of Settignano, about three miles from Florence, and where the inhabitants were chiefly stone-cutters and sculptors; his nurse's husband followed the latter occupation, so that the child's passion for this art seems to have been sucked in with his milk.

cati. In the Calvacanti-chapel is an Annunciation, by Donatello, which established his fame as a sculptor; and near it, the tomb of Leonardi Bruni Aretino, the historian, on which is a Latin inscription, that may be thus rendered—"Since Leonard died, History mourns, Eloquence is mute!—and it is said, that neither the Greek nor Latin Muses can refrain from tears!" In the Barberini-Chapel is a picture of S. Francesco receiving the *stimmate*,* by Naldini—in the Baroncelli-Chapel antique paintings on the walls, by Taddeo Gaddi; and over the altar a picture representing the coronation of the Madonna, Paradise, saints and angels, by Giotto: and on the presses in the Sacristy are twenty-six paintings, by the last-named master, half of which represent the life of our Saviour, and the other half that of S. Francesco!!!—the altar-piece, and all the paintings on the walls, are by Taddeo Gaddi. The Riccardi-Chapel contains a picture of S. Lorenzo giving alms, by Passignano—Sa. Elena, by Biliverti—S. Francesco, by Rosselli—and frescos representing the life of St. Andrew, together with other frescos upon the ceiling, by

* The wounds received by our Saviour upon the cross, and miraculously imparted to the saint.

Giovanni di S. Giovanni. In the Chapel of S. Francesco is a picture of that saint, by Cimabue; but the most striking thing in this church is the Chapel de' Niccolini, incrusted with Carrara-marble. The statues of Moses and Aaron are by Francavilla! and those representing Virginity, Prudence, and Humility, are attributed to the same artist, though, judging from their inferiority to the others, it seems improbable. The frescos in the cupola, and the four Sibyls, are by Volterrano!!!—the next altar is adorned with a famous crucifix, by Donatello; beyond which is the martyrdom of S. Lorenzo, by Ligozzi; and a dead Christ, by Cigoli. The Chapel della Concezione was painted by Giotto; and next to it is the ascension, by Stradano; beyond which stands the monument of the great and deeply-injured Galileo, erected by order of Viviani, his scholar: the bust of Galileo is by G. B. Foggini. It is said that Galileo was at first interred in the Piazza Sa. Croce (which is unconsecrated ground) because he lay under suspicion of heresy, on account of his philosophical discoveries; nay, it is even asserted that the family of Nelli (Viviani's executors) found some difficulty in obtaining leave to remove his bones into the church almost a century after his decease.

The *spacious Convent of Sa. Croce* contains paintaings by Cimabue and Giotto.

The *Church of Orsanmichele* is esteemed for it's architecture; and was built by Giotto and Taddeo Gaddi, as the market for grain. On the outside are several pieces of sculpture, namely Saints Mathew, Stephen, and John Baptist, by Ghiberti—St. John the Evangelist, by Baccio da Mantelupo—Saints Peter, Mark, and George, by Donatello (the last is deemed particulary fine)—Saint Philip, Saint Eligio, and four Saints in one group, by Nanni d'Antonio—Saint Thomas, by Andrea Verrocchio—St. Luke in bronze, by Giovanni di Bologna! and another Saint Luke, by Mino da Fiesole. The inside of the church contains sculpture by the revisers of the art.

The *Church of Santa Maria Novella*, commenced in 1279, by two Dominican Monks, was so much admired by Buonarotti, that he used to call it, his *Sposa*. Over the middle door within-side is a crucifix, by Giotto; and among the paintings are the martyrdom of Sa. Catherina, by Bugiardini, several of the figures in which were designed by Buonarotti—and the Madonna, by Cimabue, supposed to have been the first work he ever did in Florence. In the choir behind

the high-altar are seven paintings representing the life of the Madonna, and seven representing that of St. John Baptist, all by Ghirlandajo! they contain portraits of the painter himself, and of several of his most illustrious contemporaries, among whom are Pietro, Giovanni, and Lorenzo de' Medici. The paintings before the altar are likewise by Ghirlandajo. The adjacent chapel contains a crucifix, done by Brunellesco for the famous Countess who lived with Donatello. Another chapel is painted by Andrea and Bernardo Orcagna, who have represented Hell in one part, and Heaven in another—the paintings over the door of the *Campanile* are by Buffalmacco. On the outside of the church, over the great door, is the procession of *Corpus Domini*, painted by Giocchi, in 1616. The adjoining convent contains several valuable frescos by old masters; and in the Spanish Chapel are portraits of Cimabue, Simone Memmi, and the celebrated Laura.

The *Church of S. Spirito*, built by Brunellesco, is, in point of architecture, the finest at Florence, and contains a famous copy of Buonarrotti's *Pietà*, in St. Peter's, at Rome; and another, equally famous, of our Saviour bearing his cross; (likewise at Rome); the former by Nanni di

Baccio Bigio, the latter by Landini. The high-altar, inlaid with precious marbles, was erected by the Michelozzi family, at the expense of an hundred thousand *scudi*, and is one of the most beautiful things at Florence.

The *Church of Il Carmine*, begun in 1268, was nearly destroyed by fire, and, in consequence of that accident, repaired about thirty years since. The ceiling and cupola were painted by Stagi and Romei; subjects—the most renowned characters of the Old and New Testaments—the Prophet Elias carried up to heaven in a chariot of fire—the Madonna putting the veil upon Sa. Maria Maddalena de' Pazzi—the beatified Angelo Mazzhnigi in glory—and the ascension of our Saviour into heaven. The picture of Tobias receiving his sight is by Ganbacciani; and our Saviour on the cross, with three female figures, by Vasari. The Chapel della S. S. Vergine del Carmine, was painted by Masolino da Panicale, and Masaccio, his disciple; the latter of whom is supposed to have been the first person who adopted the present improved style of painting; but, dying young, his work was finished by Filippo Lippi; and so great is the merit of this chapel, that Leonardo da Vinci, Bartolommeo,

Andrea del Sarto, Buonarotti, and Raphael, are said to have made it their chief study: the paintings represent the life of St. Peter. The organ is one of the best in Florence; and on it's curtain is the Madonna and Saints, by Romei. But the most striking thing here is the Corsini-Chapel, magnificently incrusted with precious marbles, and adorned with an *alto-rilievo*, representing S. Andrea Corsini, (who from a monk became Bishop of Fiesole,) ascending into heaven: this is by G. B. Foggini, and over it is God the Father in glory, by Marcellini—the sarcophagus, in which the bones of the saint are deposited, is adorned with silver *bassi-rilievi*; and on the sides of the chapel are two marble *alti-rilievi*, by Foggini; one representing the saint reading his first mass, and the Madonna appearing, and saying, “Thou art my servant, I have chosen thee, and in thee will I be glorified:” the other representing his descent from heaven to assist the Florentines in the battle of Anghiari!!! The cupola was painted by Luca Giordano. In the Chapel della Communio is a cupola by Romei, representing Melchisedeck offering sacrifice for Abraham's victory. *The Convent to which this church belongs* contains frescos by Poccetti, &c.

The *Gerini-Palace*, in Via del Cocomero, is adorned with a charming collection of pictures; among which are two insides of churches, by Petterneff!—two landscapes, by Salvator Rosa!!!—a Prometheus, by the same master; and St. Andrew kneeling before his cross, by Carlo Dolci!!—all of which are particularly celebrated.* It is necessary to choose a light day for seeing this palace, most of the rooms being very dark.

The *Riccardi-Palace*, which once belonged to the Medici family, is a fine building; the gallery contains a ceiling beautifully painted by Luca Giordano!—the ceiling of the library is by the same master; and the collection of books and manuscripts one of the most valuable at Florence.

The *Corsini-Palace* is adorned with some good paintings.

The *House of Buonarotti*, in Via Ghibellina, is interesting from having been the residence of so great a man, and likewise from containing some remains of his works.

The *Strozzi Palace* is a fine piece of Tuscan

* This collection, when I quitted Florence, was said to be upon sale.

architecture; and in the *Uguccioni Palace*, built by Buonarotti, is a painting of the passage of the Israelites through the Red Sea, by Perino del Vaga!

The *great Hospital*, near the Porta San-Gallo, called *Spedale di Bonifazio*, which receives the aged and crippled poor, lunatics, and persons afflicted with chronic disorders, is spacious, clean, and airy. The sick and aged appear to be comfortably lodged and well attended, but the funds belonging to this useful charity are not sufficiently ample to supply convalescent patients with a proper quantity of nourishment. Detached from the rest of the building are excellent apartments for lunatics; somewhat less care, however, seems to be taken of these unhappy creatures than of others.

The noble *Hospital of Santa Maria Nuova* is said to contain above a thousand beds, and the patients are extremely well attended.

The *Spedale degl' Innocenti* usually contains 3000 children, who have not, however, a sufficient number of nurses; and the custom of binding up every new-born infant in swaddling clothes frequently distorts the limbs, and sometimes produces mortification and death.

The *Column of Saravezza marble*, in Via Romana, was erected by Cosmo I, in memory of the battle of Marciano; and the *granite Pillar*, near Ponte S. Trinita, was taken from Antoninus's baths at Rome, and erected at Florence by Cosmo I, in memory of the conquest of Siena. There is a figure of Justice on it's summit, which gave rise to the following proverb: "Justice at Florence is too high to be reached."

The *brönze Wild-Boar*, near the Portico, or Exchange, is a copy, by P. Tacca, of the famous antique in the Royal Gallery.

There are several theatres at Florence; and the opera-house, called the *Pergola*, is a beautiful edifice, remarkably well secured from fire, and painted with peculiar elegance.

Over the Porta San-Gallo is a *tempera* painting by Ghirlandajo; and just beyond the gate a *magnificent triumphal arch*, erected in honour of the Emperor Francis I, when Grand-Duke of Tuscany.

On the outside of a house near the Porta Romana is a singular fresco, by Giovanni di San-Giovanni, representing the city of Florence under the form of a woman clothed in royal robes,

and the other cities of Tuscany as females, paying homage to their queen.*

The Arno divides Florence into two unequal parts, which are united by four bridges; and that called Ponte Sa. Trinita, built by Ammannati, is deemed remarkably elegant.

All the Tuscan cities are excellently paved and very clean. Florence is particularly famed for it's beautiful mosaic work;† but the woollen manufactory, once so flourishing, is now fallen into decay. The brothers Pisani, in the Prato, have a *studio* well worth notice; where all the finest pieces of ancient sculpture are copied in alabaster; and the merit of the vases is said to be especially great.

* The Group which used to stand over a fountain near the Ponte Vecchio, and which bore the appellation of Ajax, son of Telamon, self-murdered, and supported by a soldier, has been lately taken down to be repaired, and placed in the Royal Gallery, while the group of Hercules killing the Centaur, by Giovanni di Cologna, is intended to occupy the place of the first-named group, which, on being removed from the advantageous situation where the wisdom of the Medici-family had placed it, turns out much inferior in point of merit to what Sculptors supposed, great part being modern, and the rest in many respects faulty; neither does it represent Ajax, but a common soldier going to inter his dead comrade.

† Florentine mosaic work consists of sparks of gems, and minute pieces of the finest marble, so placed as to imitate flowers, insects, &c.

In this country is found a sort of marble which splits almost like slate, and when polished the variations of its yellow and brown veins represent trees, landscapes, and ruins of old walls and castles: several natural petrefactions are likewise found in this neighbourhood.

A long residence at Florence is deemed injurious to the sight, owing, perhaps, to that glare which proceeds from the reflection of the sun upon white houses, and also to the fogs which prevail in winter.

This city boasts the honour of having given education to Dante, Boccaccio, Petrarch, Corilla, (the great *Improvisatrice*, who was crowned at Rome) Americo Vespucci, (whose voyages to, and discoveries in, the new world, obtained him the honour of calling America by his own name) Machiavelli, Galileo, Buonarotti, and a greater number of distinguished artists than any other place in Europe. The Accademia della Crusca, which has for a length of years been established at Florence, is too well known to need description; and this academy is now united with two others, namely, the Fiorentina, and the Apatisti, under the name of *Reale Accademia Fiorentina*.

There are several uncommonly good hotels at Florence.

The water which supplies the city is unwholesome, that which comes from Fiesole excepted, namely, the fountains of the Piazza Sa. Croce and the Palazzo Pitti. Travellers, therefore, should have their water fetched daily from one of these fountains. It is remarkable, however, that all the Florence water, when analized, appears wholesome; and, consequently, it seems probable, that the noxious quality may proceed from copper vases, in which it is drawn and usually suffered to stand; though it is easy to meet with large glass bottles, secured by a case of reeds, for the purpose of holding water.

I will now close my letter with a list of the preceding churches, palaces, &c. as they lie near each other.

Duomo—Campanile—Battisterio di S. Giovanni—Palazzo Riccardi—S. Marco—Reale Accademia—L'Oratorio dello Scalzo—Spedale di Bonifazio—Porta S. Gallo—Arco Trionfale—Statua di Ferdinando I, alla Piazza del Annunziata—Spedale degli Innocenti—Chiesa del Annunziata—Sa. Maria Mad. de' Pazzi—St. Croce—Abitazione di Buonarrotti—Sa.

*Maria Nuova col suo Spedale—S. Lorenzo—
Libreria Mediceo-Laurenziana—Cappella Reale
—Basso di S. Lorenzo—Sa. Maria Novella—
Palazzo Corsini—Palazzo Strozzi—Colonna
di Granito alla Paiazza di S. Trinità—Ponte
della Trinità—Galleria ducale—Palazzo Vec-
chio—Loggia—Fontana—Statua di Cosmo I.
—Palazzo Uguccioni—Chiesa d'or San Mi-
chele—Palazzo Pitti—Giardino di Boboli—
S. Spirito—Il Carmine—Porta Romana.*

LETTER XIV.

Florence, March 1798.

I CANNOT close my account of this city without mentioning the ceremonies of the *fiesta* of S. Giovanni; on the vigil of which is the *Corsa dei Cocchi*, or chariot-race, probably an epitome of the ancient Etruscan games. This spectacle is exhibited in the Piazza of Sa. Maria Novella. At the upper and lower end of the Piazza are obelisks, to each of which is fastened a cord, whose centre is held up by six poles, supported by men clothed in ancient habits. Round the Piazza, in an amphitheatrical form, are scaffoldings, ornamented with rough fresco-paintings of urns and statues, which produce, however, a good effect: at the upper end is the sovereign's box, handsomely decorated; under the scaffoldings are posted horse and foot guards; and all round

the Piazza are balconies, windows, and even tops of houses, crowded with spectators; and what contributes materially to the beauty of the scene is, the fanciful and elegant dress of the female peasants. Were the chariots made in the ancient form, and the horses harnessed four a-breast, this spectacle would be far more interesting; but these carriages are modern in point of shape, and particularly clumsy, so that nothing of antique *costume* meets the eye, except the habit of the charioteers. On the morning of the *festa* of S. Giovanni homage is paid by all the Tuscan cities to their prince; and this ceremony passes in the Piazza del Granduca; the throne of the sovereign being erected under the Loggia, which is hung with fine tapestry, as is the royal box. The balconies and scaffoldings for the people are likewise handsomely decorated. No sooner has the prince ascended his throne, (which is surrounded by the household and great officers of state) than the procession commences with men on horseback, dressed in ancient habits, and each carrying a banner, with the name of some town or village in the Pisan district inscribed upon it; then come gentlemen representing the possessors of the several estates in the neighbourhood of

Pisa, each wearing on his arm a silver plate, the badge of servitude. After these follow the citizens of Pisa; then come immense wooden towers, representing the several cities of Tuscany: and thus far the procession passes in review before the prince without pausing; but when the citizens of Siena arrive, they are summoned three times to stop, and on the third summons, their leader approaches the throne, and makes an oration, expressing sorrow for the revolt his countrymen were guilty of some hundred years ago, and promising they will always be loyal in future; upon which he is ordered to depart in peace, without partaking, however, of the pleasures of the day. After the Sanesi have withdrawn, come the citizens of Florence, followed by the little Tuscan army, which pays the military compliments to its sovereign, and closes the procession. In the afternoon of the same day is the *Corso dei Barberi*, a race performed by horses without riders; and which, from the multitude of people, the splendor of the carriages, and the elegant dresses of the spectators, forms an extremely gay sight. The horses have, fastened to their bodies, little spurs, so contrived, that the quicker the animal gallops the more

they run into him. The race-ground is the streets of Florence, where many of the spectators stand without any defence whatsoever, urging the horses on, and frequently meeting with accidents. When these animals reach the goal, they are stopped by means of a large piece of canvas which several men hold up; the sovereign then announces the winning horse, and thus ends this amusement; which is followed by a pretty exhibition of fireworks at the Palazzo Vecchio.*

The game called *Pallone*, a favourite exercise at Florence, also merits notice, on account of it's being handed down by the ancient Romans, who are described as striking the *follis*, or balloon, with their arm, guarded for that purpose by a wooden bracer: the mode of playing continues precisely the same to the present moment; and this game, like most of the ancient exercises, is aptly calculated to give courage and strength.

No city in Italy can boast environs so rich and

* So universal is the rage for splendor at this *festa*, that a milliner, at whose house one of our friends lodged, absolutely hired, for the day, at a great expense, a coach with two footmen in laced liveries, that she might parade about the streets in style: nay, further, this woman and her apprentices, though generally dressed like housemaids, were now adorned with diamonds of some value.

beautiful as those of Florence, the whole Val d'Arno abounding with corn, vineyards, fruit-trees, comfortable farm-houses, and magnificent villas; while the mountains are clothed with olives, and adorned, like the plain, with noble and almost innumerable edifices.

The usual airing of the Florentine nobility is to the *Royal Cascini*; where people are allowed to walk, ride, and drive, at all hours; though it is deemed unwholesome to stay after sun-set.

Careggi de' Medici, about three miles from the Porta S. Gallo, was the favourite retreat of Lorenzo *il Magnifico*: and in the hall of this villa the Platonic Society used to assemble, and form plans for those stately edifices and patriotic institutions by which Lorenzo so much benefited and embellished his country. The house stands upon an eminence, whence the ground falls gradually almost every way; opening on one side to a noble view of Florence, on another, to a boundless prospect of Val d'Arno; while on another rise mountains spotted over with magnificent villas, and on another, vaults Fiesole,* dignified with ruins of ancient Roman splendor;

* Anciently Fæsulæ, one of the twelve great cities of Etruria.

and to complete the deliciousness of the situation, cool and refreshing breezes almost constantly blow about noon from the gulf of Spezia, and make the fortunate inhabitants of Careggi unconscious of oppressive heat, even in the dog-days. No wonder, then, that the elegant and wise Lorenzo should have called this his favourite abode! Careggi, like the generality of Tuscan villas, is built upon arches, and consists of an immense ground floor, with a spacious hall in it's centre, and several surrounding rooms; every ceiling being arched and every apartment cool. Above-stairs is another large hall, together with a magnificent suite of rooms, terminated by a beautiful terrace; and round the third story runs a gallery, which commands a prospect so extensive, that it seems to overlook all Tuscany. On the outside of the house are noble porticos. The water at this villa is peculiarly fine, owing, in some measure to the following circumstance:—when the great Lorenzo was seized with his last illness, a famous physician of Padua was summoned to attend him; he did so, and exerted his utmost skill, but to no purpose—Lorenzo died! when some of his household, frantic with grief, met the un-

successful physician, and threw him down the well. The dead body was, of course, drawn up, and the well so nicely cleaned, that it's water has ever since been super-excellent. It is remarkable, that the above-named physician, when resident at Padua, had his nativity cast, and was told, he would be drowned; he therefore quitted Padua, whence he was frequently compelled to go by water to Venice, and came to settle at Florence, as a place where water-carriage was unnecessary; thus furnishing an example—

That human foresight
In vain essays to 'scape th'unerring stroke
Of Heaven-directed Destiny!

Pratolino, a royal villa, about six miles from the Porta S. Gallo, is famous for it's garden, which contains a statue of the Apennine, sixty feet high, by Giovanni di Bologna, together with some curious water-works.

Fiesole, one of the twelve great cities of Etruria, merits attention on account of it's antiquity though very little now remains of the ancient Roman buildings.

Vallombrosa, about eighteen miles from Florence, is well worth seeing; not only from being

immortalized by Milton, but likewise on account of the beauty of the country, and the noble *Certosa* of Vallombrosa, which contains capital paintings by Andrea del Sarto, a famous picture by Perugino, a good library, &c. Mules, however, are the necessary conveyance for persons who cannot walk, there being no coach-road to the convent.

Lovers of wild scenery would be gratified by proceeding from Vallombrosa to the Abbey of Carnaldoli, about thirty-six miles from Florence; and thence to the Convent of Lavernia, (Mons Alvernus) about fourteen miles further.

The modern Florentines, like their Etrurian ancestors, are fond of learning, arts, and sciences; and, what is more estimable and endearing to foreigners, they are, generally speaking, good humoured, warm-hearted, and friendly; such, at least, have I found them for seven successive years. The Tuscan peasantry, considered collectively, are pure in their morals and pastoral in their lives; and the peculiar comeliness of both sexes is very striking, especially in the environs of Florence; but it is only among the peasantry that one can form a just idea of Italian beauty; and perhaps I may add, it is only among

the peasantry one can form a just idea of the Italian character; inhabitants of populous cities being nearly alike, whether in London, Paris, Vienna, or Italy. The men are tall, robust, finely proportioned, and endowed with that entire self-possession which at once excites respect, and perhaps a more favourable opinion of them than they really deserve. The women are of a middle stature, and, were it not for bad stays, would be well made. They have large languishing black eyes, accompanied by that expressive brow which constitutes the most remarkable and captivating part of an Italian countenance. Their manners are uncommonly graceful; and instead of curtseying, they gently bow their bodies, and kiss the hand of a superior. When two young people agree to marry, the bands are published three times in a parish-church, after which they receive the nuptial benediction. The bride's portion is paid three days before marriage, one half in wearing-apparel, the other in money; which the bridegroom usually expends in purchasing jewels for his lady, which consists of a pearl necklace, cross, and ear-rings, frequently intermixed with rubies, and worth twenty or thirty pounds sterling;

these jewels being considered by the man as the woman's exclusive property. In short, money so invested may be looked upon as placed in a bank, while the interest received, is that high gratification which the woman derives from exhibiting her ornaments on *gala*-days; and these ornaments continue in the family for ages, unless the pressing call of necessity compels them to be pawned or sold. When the *sposa* is taken in labour, the husband, after procuring medical help, deems it his next duty to get some of what is termed the life-giving plant, (*aleatrice*, the peasants call it) which he places on her bed, and without which he believes his child cannot be born: this custom is said to be derived from the Greeks.* About a fortnight after the birth of the infant, its parents give what they denominate a *seaponata*, or christening dinner,† to their relations; on which occasion every guest brings a present, as was the practice at Athens, and the dinner is served dish by dish, which is likewise said to be an ancient custom. On the

* Some of the Grecian ladies used to hold palm-branches in their hands, in order to procure an easy delivery.

† Children, in Roman-Catholic countries, however, are christened immediately after their birth.

husband's demise, the eldest son becomes heir-at-law, but is obliged to portion his sisters, and either maintain his mother or return her dower.* All his relations frequently live with him; but the largeness of the family creates no confusion; there being a head over the men, and another over the women, who allot to every person their business, which is thus kept distinct. A Tuscan farmer, as I have already mentioned, shares equally with his lord in the produce of an estate, and the owner even provides seeds, plants, manure, instruments of husbandry; in short, whatever may be requisite for the cultivation of the land. The upper class of farmers usually possess a horse and market-cart, a waggon or two, and a pair of large dove-coloured oxen, who draw the waggon and the plough, whose colour seldom, if ever, varies, throughout Italy,

* An elder son, among the Greeks, was obliged either to maintain his mother or return her dower: hence Telemachus, though he sustained great losses, by means of Penelope's gallants, yet thinks it not prudent to send her home to her father, because that could not be done without returning her portion.—

“ I could not now repay so great a sum

“ To the old man, should I dismiss her home

“ Against her will———”

HOMER'S ODYSSEY.

and whose beauty is as remarkable as that of their masters. The female peasants, beside working in the vineyards almost equally hard with the men, frequently earn money by keeping poultry, and sometimes one or two lambs, whose fleecy coats the children decorate on the Festa of S. Giovanni with scarlet ribbons, tied in fantastic knots, and, by the aid of money thus acquired, wearing-apparel, and other necessities are purchased. Shoes and stockings are deemed superfluous, and merely ornamental even by the women, who carry them in baskets on their heads till they reach a town, when the seemingly embarrassing decorations are put on; for the *Contadino* is as vain of her appearance as the *Dama nobile*, and no wonder, since the Aradian dresses, and lovely countenances of these peasants arrest every eye, and shew them, perhaps too plainly, how strong are the powers of attraction. The phraseology of the Florentine peasants is wonderfully elegant; indeed their Italian is said to be the purest now spoken: but the most remarkable quality in these people is their industry; for, during the hottest weather they toil all day without sleep, and seldom retire early to rest, yet, notwithstanding this fatigue, they live

almost entirely upon bread, fruit, pulse, and the common wine of the country : however, though their diet is light and their bodily exertions are almost perpetual, they commonly attain old age, especially in the neighbourhood of Careggi.

My family and I spent one summer at Careggi de' Medici, and another at Careggi di Riccardi; and during our residence in the latter villa, we invited all the surrounding peasantry to a dance. Our ball-room was a lofty hall, sixty feet by thirty; and in the centre of the ceiling hung a lustre, composed of such light materials that every puff of wind gave it motion; indeed it had the appearance of being continually turned round by an invisible hand: this lustre we filled with candles; and the walls, which were adorned with full-length portraits of the Medici princes, we likewise decorated with festoons of vines, flowers, and lamps, so that the whole apartment resembled an illuminated arbour. At sun-set on the appointed day our guests appeared all together upon a lawn leading to the villa, preceded by their own band of music; and no sooner did this procession reach our hall-door, than the musicians struck up a lively tune, while the dancers formed, as they entered, a quadrille which would

have been admired on any opera-stage. When this dance was finished, the female peasants advanced in couples to the top of the hall, where we were seated, paying their compliments to us with as much ease and elegance as if they had been educated in a court; and then commencing another quadrille, different from, but quite as pretty as the first. With a succession of these dances we were amused till supper, after which, our visitors, who had been regaled with punch, a liquor they particularly relish, came once more to us, when the women politely returned thanks for their entertainment, kissed our hands, and then, presenting their own to their partners, bowed and retired.

I cannot dismiss the subject of Tuscan peasantry without mentioning another circumstance which may, perhaps, serve to shew the grateful and delicate turn of mind possessed by these people.

One day, as we were walking near Careggi, we observed a girl, apparently ten or twelve years of age, watching a flock of goats, and at the same time spinning with great diligence. Her tattered garments bespoke extreme poverty, but her air was peculiarly dignified, and her

countenance so interesting, that we were irresistibly impelled to present her with a few *cracie*. Joy and gratitude instantly animated her fine eyes, while she exclaimed, "Never, till this moment, was I worth so much money!"—Struck by her words and manner, we enquired her name, likewise asking, where her parents lived? "My name is Teresa:" replied she, "but, alas, I have no parents!" "No parents! who, then, takes care of you?" "The Madonna." "But who brought you up?" "A peasant, in Vallombrosa: I was her nurse-child; and I have heard her say, my parents delivered me into her care, but that she did not know their name. As I grew up, she almost starved me, and, what was worse, beat me so cruelly, that at length I ran away from her." "And where do you live now?" "Yonder, in the plain (pointing to Val d'Arno). I have, fortunately, met with a mistress who feeds me, and lets me sleep in her barn. This is her flock." "And are you happy now?" "Oh, yes! very happy. At first, to be sure, 'twas lonesome, sleeping in the barn by myself, 'tis so far from the house; but I am used to it now: and indeed I have not much time for sleep, being

obliged to work at night, when I come home; and I always go out with the goats at day-break. However, I do very well; for I get plenty of bread and grapes, and my mistress never beats me."

After learning thus much, we presented our new acquaintance with a *paul*!—but to describe the extacy this gift produced is impossible.—“ Now,” cried she, (when a flood of tears had enabled her to speak) “ now, I can purchase a *corona**—now I can go to mass, and petition the Madonna to preserve my kind benefactresses !”

On taking leave of this interesting little creature, we desired she would sometimes pay us a visit. Our invitation, however, was only answered by a bow; and, to our regret, we neither saw nor heard of her again, till the day before our departure from Careggi; when it appeared that, immediately after her interview with us she had been attacked with the small-pox, and was only just recovered.

During the next summer we again resided at Careggi, but for a considerable time saw nothing of Teresa. One day, however, we observed a

* Without a *corona*, she informed us, that she could not be permitted to go to mass.

beautiful white goat browsing near our house ; and on going out, perceived our little *protegee*, with her whole flock. We now enquired, almost angrily, why she had not visited us before ? “ I was fearful of obtruding,” replied the scrupulous girl ; “ but I have watched you at a distance, ladies, ever since your return ; and I could not forbear coming rather nearer than usual to day, in the hope that you might notice me.” We gave her a *scudo* ; and again desired she would sometimes call upon us. “ No, ladies,” replied she, “ I am not properly dressed to enter your doors : but with the *scudo* you have kindly given me I shall immediately purchase a stock of flax ; and then, should the Madonna bless me with health, to work hard, I may soon be able, by selling my thread, to buy decent apparel, and wait upon you, clothed with the fruits of your bounty !”—and, indeed, it was not long ere we had the pleasure of seeing her come to visit us, neatly dressed, and exhibiting a picture of contentment.

According to the laws of the late Emperor Leopold, no one can be imprisoned for debt, though creditors have power to seize the property of their debtors ; and no offence is punish-

able with death, though murderers are condemned to perpetual labour, as galley-slaves: and to these, and many other equally wise regulations, made by Leopold, are attributable the almost total exemption from robbery and murder which this country enjoys, and the increase to it's population of two hundred thousand people: an astonishing difference, as the original number was only one million.*

* I never heard of house-breaking, nor of more than one highway-robbery, (and that was committed by an Irishman) during my long residence in Italy.

LETTER XV.

Rome, January 1798.

BEFORE I enter upon a description of this city, I will attempt to give you a brief account of Siena, and other places through which we passed, on our way from Florence hither.

Siena, formerly called Sena-Julia, in honour of Cæsar, is, by some authors, supposed to have been an ancient town of Etruria; while others attribute it's foundation to the Gauls, who marched to Rome under the command of Brennus. It stands on the acclivity of a tufo-mountain; the buildings are handsome, and the streets airy, but many of them so much up and down hill as to be scarcely practicable for carriages. The climate is healthy, and delightful during summer; but too sharp for weak lungs during autumn, winter, and spring. This city is exempt from gnats, as, generally speaking, is

every high situation in Italy. The wine, water, bread, meat, and fruits, are excellent; the people learned, amiable, and remarkably kind to foreigners; and the Tuscan language is said to be here spoken in it's utmost perfection. Some remains of the old wall of Siena are discoverable, near the church of S. Antonio; and several ancient towers, grottos, cellars, subterranean aqueducts, and, as it were, whole streets excavated, under the mountain, merit notice.

The *Roman Gate* is much admired.

The *Cathedral*, a master-piece of Gothic architecture, incrusted within and without with black and white marble, was erected about the year 1250; but, in 1284, the original front was taken down, and that which now stands commenced by Giovanni Pisano, and finished by Agostino and Agnolo, celebrated sculptors of Siena. The church contains painted glass windows, done in 1549; and in the vessels for holy water are marble fish, so well executed, that they appear to be swimming. The pavement of this cathedral is reckoned one of the most curious works of art in Italy, and consists of Scriptural histories wrought in mosaic. The story of Moses was

designed by Beccafumi, surnamed Meccarino, and executed by various artists, about the middle of the sixteenth century. The story of Joshua is by Duccio di Buoninsegna, a native of Siena; in this pavement likewise are represented the emblems of cities once in alliance with Siena; namely, the Roman elephant, with a castle on it's back—the lions, of Florence and Massa—the dragon, of Pistoja—the hare, of Pisa—the unicorn, of Viterbo—the goose, of Orvieto,—the vulture, of Volterra—the stork, of Perugia—the lynx, of Lucca—the horse, of Arezzo—and the kid, of Grossetto—here, also is the she-wolf, of Siena, borne in memory of Romulus and Remus; this work appears to have been executed about the year 1400. The pavement of the area under the cupola, and that before the high-altar, representing Abraham's intended sacrifice of his son, are particularly celebrated, and the last is attributed to Meccarino. The Chigi-chapel, decorated by Bernini, is rich and elegant, and contains two pictures by Carlo Maratti. Near the entrance of the choir are four large *tempera*-paintings by Salimbeni; the two first representing Esther's elevation, and the manna falling from heaven; the two last, saints of the city of

Siena. The chapel of S. Giovanni contains a good statue of that saint, by Donatello. Busts of all the Popes, down to Alexander III., are in this cathedral, where formerly was the bust of Pope Joan, with the following inscription under it: "Johannes VIII., Fœmina de Angliæ." The Library, or Sacristy, is now stripped of all its books, except some volumes of church-music, well worth notice, on account of the illuminations. Here, likewise, is a famous antique marble group of the three Graces, which was found under the church; and on the walls are large frescos, representing the principal transactions of the life of Pius II., by Pinturicchio, after the designs of Raphael: the first painting on the right is said to have been wholly done by Raphael.

The *Church of the Madonna di Provenzano* contains—a holy family, by Andrea del Sarto; and in the Sacristy, one of the best works of Casolani, a celebrated Sanese painter.

The *Church of S. Lorenzo* is famous for an ancient Roman inscription, and a well, at the bottom of which is a sort of fountain, supported by columns that appear remarkably ancient.

The *Church of S. Girolamo in Campansi*

contains a fine copy of Domenichino's famous communion of St. Jerome.*

The *Dominican Church* contains a painting of the Madonna, with our Saviour in her arms, done by Guido di Siena, in 1221, nineteen years before the birth of Cimabue.

The *Church belonging to the Hospital of Sa. Maria della Scala* contains an admired fresco by Cav. Conca, representing the pool of Bethesda.

The *Palazzo dell' Eccelsi* contains the *sala della pace* ornamented with paintings, representing the recreations of Peace on one side, and on the other, Tyranny, Cruelty, Deceit, and War ; all done by Ambrogio Sanese, in 1338—the *Sala di Consiglio*, where are paintings relative to the history of Siena, by the same master, and ancient Romans, by Bartoli—the *Sala di Balia*, adorned with paintings which represent the life of Alexander III., and are highly valuable, because they exhibit the whole *costume* of the age in which they were done : they are of Giotto's school—the *Sala del Consistorio*, adorned with some of Beccafumi's finest frescos; and the judgment of Solomon, by Luca Gior-

* Doubly valuable now ; as the original is sent to Paris.

dano; with several other apartments, in which are works of Salimbeni, Casolani, &c. The Theatre makes a part of this palace, and is large and commodious.

The *Fonte Blanda*, made in 1193, is so famous for the quantity and quality of it's water, as to be mentioned in the *Inferno* of Dante. Indeed, there are few cities, placed in so elevated a situation, that can boast such abundance of excellent water: and moreover, the climate is wholesome at all seasons of the year—a recommendation which does not belong to many towns in Italy.

Siena contains a celebrated University, several Academies, valuable Libraries, Museums, &c. and gave birth to Gregory VII. and Alexander III., two of the greatest sovereigns who ever filled the papal throne.

The environs of this city are reckoned healthy, and appear to contain many villas, delightfully calculated for summer habitations; but travellers should be especially careful not to fix themselves near the *Maremma*, a considerable tract of country, situated near the sea, and deemed particularly unwholesome now, though it once was remarkably populous.

Beyond Siena lies *S. Quirico*, where the doors belonging to the church are curious.

Between *S. Quirico* and *Redicofani*, three leagues to the left of the high-road, lies *Chiusi*, the ancient *Clusium*, (near the lake of *Chiana*, anciently *Clanius*) but this city, once the capital of King *Parsenna*, is at present thinly peopled, on account of it's bad air.

At *Buonconvento*, the Emperor *Henry VII.* was poisoned by receiving the sacrament from a Dominican monk.

At *Redicofani* the soil becomes evidently volcanic, and continues more or less so to the extremity of Italy. The country about *Redicofani* is wild and desolate.

Bolsena is situated on a lake of the same name, anciently called *Lacus Vulsinus*, and thirty-five Roman miles in circumference. This lake contains two islands, said by *Pliny* to have floated in his time, though at present they are fixed. *Bolsena* is supposed to stand upon the site of *Volsinium*, one of the principal cities of *Etruria*, but no monument of it's antiquity remains, except one sarcophagus in a church-yard; though when it was taken by the Romans two hundred and sixty-five years before Christ,

they removed thence two thousand statues to Rome.

Montefiascone, a beautifully situated town, near the lake of Bolsena, is famous for the goodness of its wines.

The approach to Viterbo is over high mountains; but from Viterbo to Rome the road is chiefly level or down hill.

Viterbo, supposed to have been the ancient capital of Etruria, called Volturna, is a well-built city, containing several convents and hospitals, and a handsome gate, erected by Clement XIII.

Ten miles from Viterbo, toward Rome, is the *Caprarola Palace*, celebrated for many beautiful ceilings and friezes by Taddeo, Federico, and Ottaviano Zuccari. This edifice, built by the celebrated architect, Giacomo Barocci da Vignola, is of a pentagonal form, resembling a citadel on the outside, but the inner court is perfectly circular, and yet all the apartments are square, and well proportioned: the art consists in the different thicknesses of the party-walls. The staircase and whispering-gallery are much admired.

Nine leagues from Viterbo is *Corneto*, re-

markable for the number of Etruscan antiquities which have been, and still are to be, found in it's vicinity: and one league north of Corneto is a hill, called *Civita Turchino*, upon which the ancient Tarquinium is supposed to have stood. Several little eminences, called *Monti-Rossi*, lie between this hill and the town of Corneto; and those which have been opened exhibit subterranean rooms twenty or thirty feet long, cut in the tufo, lined with stucco, decorated with Etruscan vases, and filled with sarcophagi.*

I went, a few weeks since, to visit a lady, who lives about twenty miles from Leghorn; when, just as I was on the point of departure, my hostess exclaimed, "Lord bless me! do you know that a Chevalier here has ploughed up the oddest things to-day in his vineyard—they are just like Wedgwood's ware!" I could not resist going to see these '*odd things*,' which consisted of two small sarcophagi, filled with human ashes, and each containing a piece of money; a set of kitchen-utensils, formed precisely like those now used by the Tuscans, but made of finer clay; several vases, and a set of instruments for sacri-

* Villa Caprarolo, Corneto, &c. are out of the great-road.

fice ; all of which, as I imagine, belonged to one of the above-named ancient burial-places.

At some little distance from Viterbo, on the road to Rome, is the lake of Vico, said to have been the funnel of a volcano, and where, as tradition reports, a city once stood. The approach to Rome is by the ancient *Via Flaminia*, between the Pincian and the Marian hills.

LETTER XVI.

Rome, January 1798.

ROME has suffered so much from the frequent ravages of barbarians, that even the surface of the ground on which it originally stood is strangely altered; it being common, on digging deep, to discover pillars, statues, fragments of buildings, and sometimes even the pavement of the ancient city, twenty or thirty feet under ground. The stupendous common-sewers, through which the offal of Rome was conveyed into the *cloaca-maxima*, are many of them choaked up, and even the *cloaca-maxima* itself is in bad order; this causes pestilential air; and the workmen who, by digging deep, have opened apertures to the above mentioned common-sewers, not unfrequently have lost their lives from the putrid effluvia. The land in the neighbourhood of Rome is ill-cultivated, and

worse drained, so that fogs and igneous vapours prevail during night ; it likewise abounds with sulphur, arsenic, and vitriol : moreover, there are alum-works near the city ; and hence arises noxious air, which never affected ancient Rome, because these minerals were either unknown to it's inhabitants, or suffered to remain buried in the bowels of the earth.* The temperature of the seasons also seems to be changed ; for Horace gives us to understand that, in his time, the streets of Rome, during winter, were filled with ice and snow : and it appears from Juvenal, that to see the Tiber frozen over was no uncommon thing :—whereas, at present it is deemed extraordinary for snow to lie three days in any part of the city ; and respecting the Tiber, no person recollects to have seen it frozen. These circumstances concur to account for the present unhealthiness of some parts of Rome, and all it's neighbouring Campania, during summer : beside which, the mouth of the Tiber is so choaked up with mud and sand, while it's bed is considerably narrowed by filth and rubbish, thrown from the

* The Campania of Rome is now so thinly inhabited that mountaineer-peasants are employed yearly to assist in sowing and reaping.

houses situated on it's banks ; so that a strong south-east wind often makes it overflow, and inundate the city and it's environs. Could this river be turned into another channel, what immense riches, what a harvest for the antiquarians, might it's present bed afford !* So unwholesome now is the Roman Campania in July and August, that, during these months, it is dangerous to sleep within twenty miles of the city. Rome itself, however, even at this season, is not unwholesome for persons who inhabit the Corso, or the Quirinal Hill, unless it be during the prevalence of a strong south-east wind, which is rendered pestilential by passing over the Pontine Marshes.† The ancient Romans had aque-

* Beside sixty colossal statues which adorned ancient Rome, her streets and forums were lined by porticos, embellished with busts and statues innumerable; and a large portion of these precious remains of antiquity is supposed to have been thrown into the Tiber.

† It may not, perhaps, be improper to mention here, that persons who wish to avoid the dangerous consequences of bad air, should choose a bed-room that does not face the south, shut their doors and windows at night, burn sweet wood in all their apartments, eat light food, drink wine in moderation, put vinegar and the juice of lemons and pomegranates into their sauces, never go out fasting, or before sun-rise, drink cooling liquors, avoid night air, never use violent exercise, swallow as little saliva as possible, and carry a sponge filled with thieves' vinegar, smelling to it frequently. Quicksilver

ducts sufficient to convey daily to the city eight hundred thousand tons of water. The three principal aqueducts now remaining are, that of the Acqua Virginia, that of the Acqua Felice, and that of the Acqua Paulina. The first was repaired by Paul IV., and discharges itself into the fountain of Trevi. The second comes from the neighbourhood of Palastrina, twenty-two miles distant from Rome, and is one of the many works which do honour to the reign of Sixtus V., who expended a million of *scudi* in repairing it. This aqueduct discharges itself into the fountain di Termine. The third, which derives it's name from it's restorer, Paul V., is divided into two channels, one of which supplies Mount-Janiculus and the other the Vatican. It comes thirty miles; and principally discharges itself into the fountain near the church of S. Pietro Montorio. The water in the Piazza di Spagna is excellent.

Rome, during the reign of Valerian, was surrounded by a wall, said to have been fifty miles in circumference; and the number of inhabitants, during it's most flourishing state, was by some authors

put into a quill, and fastened round the neck, so as to touch the bosom, is likewise deemed an excellent preservative against every kind of infection.

computed at four millions.* Modern Rome is not above thirteen miles round, neither is it supposed to contain above one hundred and eighty thousand people. But reduced as this ancient Mistress of the World now is, both in size and population; reduced, too, as she has lately been, in the number of her most valuable paintings and statues; still, however, the matchless frescos of Buonarrotti, Raphael, Giulio Romano, Daniello da Volterra, Annibale Caracci, Guido, Domenichino, Guercino, Pietro da Cortona, &c. remain unalienably her's: still, however, her stately palaces, noble churches, beautiful fountains, peerless columns, and stupendous obelisks, entitle her to be called the most magnificent city of Europe. Her streets, nevertheless, are ill-paved and dirty; while ruins of immense edifices, which continually meet the eyes, give an impression of melancholy to every thinking spectator.

The climate of Rome is at all seasons particularly congenial to old people, insomuch that there are not, perhaps, half so many instances of

* Tacitus says, the Emperor Claudius made a lustrum, by which the number of inhabitants was found to be sixty-eight classes, consisting of one hundred and sixty-four thousand each.

longevity, without infirmities, in any other populous city of Europe. The Corso is the situation to be preferred, both in winter and summer; the air near the church of Santi Apostoli is likewise good; the Piazza di Spagna is unsheltered, and sometimes damp; the air of the Pincian and Quirinal Hills wholesome, but sharp. Travellers here, however, in order to preserve health, should follow the example of the Romans, and dress themselves particularly warm during winter, depending upon clothing more than fire to resist cold.

The society at Rome is excellent: and the circumstance of every man, whether foreigner or native, being permitted to live as he pleases, without exciting wonder, contributes essentially to general comfort. At Rome, too, every body may find amusement; for whether it be our wish to dive deep into classical knowledge, whether arts and sciences are our pursuit, or whether we merely seek for new ideas and new objects, the end cannot fail to be obtained in this most interesting of cities. The Academy of the Arcadians, founded in the year 1690, by Christina of Sweden, and too well known to need description, used to be one of the most agreeable

meetings at Rome, as it consisted of literary characters, nobility, and princes, of every nation; and this Academy still flourishes; though the pastoral reed has of late years vibrated with the inharmonious sounds of politics and war.*

I will now endeavour to point out the most convenient way of visiting the antiquities, churches, palaces, &c. in autumn, winter, and spring; mentioning the things best worth notice, as they lie near each other; in order to prevent travellers from wasting their time and burdening their memory by a minute survey of what is not particularly interesting, and thereby, perhaps, depriving themselves of leisure to examine what really deserves the closest attention.

FIRST DAY.

Set out at nine in the morning, drive to the *Colosseo*; go to the house within the walls, where there lives a monk who conducts travellers safely through the whole building—Give him three or

* A learned and eloquent modern traveller observes, that the French have degraded this academy by the absurd appellation of *Arcades*: but, when I had the honour to become a member, the word *Arcadia* (not *Arcades*) was inserted in my patent, and engraved on my seal.

four pauls. The *Colisæum* took its name from a colossal statue, one hundred and twenty feet high, of Nero in the character of Apollo, which was placed in it by Vespasian, who began this magnificent amphitheatre, the largest in the yet discovered world: it was finished by Titus, which prince, on the day when it first opened, is said to have had fifty thousand wild beasts killed in it. The building is one thousand six hundred and forty-one feet in circumference, and one hundred and twenty-seven feet high. The *arena* is oval, and two hundred and seventy-eight feet long by one hundred and seventy-seven wide: the seats are supposed to have contained eighty-seven thousand spectators, and the porticos above them, twenty-four thousand. There was an awning which stretched over the whole building, in case of rain or too intense heat. A considerable number of Christians suffered martyrdom in this amphitheatre.

II. *Tempio del Sole, e della Luna.* A large part of the walls of these temples still remains.

III. *Arco di Constantino*, dedicated to that emperor by the senate and people of Rome, in memory of his victory over Maxentius at the *Ponte Molle*.

IV. *Arco di Tito*, built by the senate and people of Rome, and dedicated to Titus, in honour of his conquest of Jerusalem. The small remains of this arch prove it to have been finer than any other building of it's kind. The *bassirilievi* represent the spoils of the temple, among which may be distinguished the golden candlestick, the table of shew-bread, silver trumpets, &c.

V. *Via Sagra*, celebrated for it's antiquity, and likewise for being the spot where peace was concluded between the Romans and the Sabines. It began at the *Coliscæum*, and ended at the arch of Septimus Severus.

VI. *Arco di Settimo Severo*, erected A.D. 205, to the honour of that prince, in consequence of his victories over the Parthians, and other barbarous nations.

VII. *Tempio di Giove Tonante*, built by Augustus; only three columns, with their cornices, now remain; the last are very beautiful.

VIII. *Tempio della Concordia*, built by Furius Camillus. In this temple Cicero convoked the senate which condemned Lentulus and Cethegus, the accomplices of Cataline. Nothing now remains but the portico.

IX. *Chiesa di S. Pietro in Carcere.* Under this edifice is an ancient prison, built by Ancus Martius, and called, *Il Carcere Mamertino*. Here St. Peter was confined; and in the lowest part of this prison, near a small column to which the Apostle was bound, is a spring of water, said to have issued forth miraculously, that he might baptize the two gaolers and forty-seven other persons, all of whom afterwards suffered martyrdom. N. B. *Cold and damp.*

X. *Tempio di Saturno*, on the left-hand as you go up the *Campo Vaccino*. This temple, (now the Church of S. Adriano) or rather its situation, merits notice, as before it, stood the famous golden column (erected by Augustus, and called *Milliarium Aureum*) whence the distance to every province was measured; and which is said to have been placed in the centre of ancient Rome. From this column the Roman roads branched off, in strait lines, to all parts of Italy.

XI. *Tempio di Antonino Pio e Faustina*, built A.D. 168, by the senate and people of Rome, in memory of their Emperor Antoninus Pius and Faustina his wife. The sides of this temple still remain, as do the portico and frieze, the last of which is beautifully worked,

XII. *Tempio di Romolo e Remo*, now the Church of Saints Cosmo and Damiano. There still remain of this ancient building the bronze door, marble door-case, frieze finely worked, and two beautiful porphyry columns. The cupola likewise is said to be antique. In this temple was the pavement which was said to contain a plan of ancient Rome; and this plan, mutilated and broken, is deposited in the museum of the Capitol, and still might, perhaps, were great pains taken, be once more joined together: the broken pieces, however, are now fixed in the staircase of the museum above-mentioned.

XIII. *Tempio della Pace*. Vespasian, after terminating the war with Judea, raised this vast edifice upon the ruins of the portico of Nero's golden house, about the year 75. It was deemed the most magnificent temple of ancient Rome; three arches only now remain. One of the pillars, a fluted Corinthian column, of white marble, sixteen feet and a half in circumference, and fifty high, without pedestal or capital, and which now stands before the church of Sa. Maria Maggiore, serves to convey some idea of the grandeur of this temple, which is supposed to have been about two hundred and two feet

wide, and three hundred and two feet long. It was incrusted with bronze gilt, and ornamented with the best paintings and sculpture of the times. The citizens deposited their wealth in this temple ; and here, likewise, Titus Vespasian placed the spoils of Jerusalem. In short, it served as a public treasury till about an hundred years after it's foundation, when the whole building, with all the precious contents, was destroyed by fire. Many people conjecture that the ruins now shewn as the temple of Peace, and the temples of the Sun and Moon, are nothing more than remains of Nero's golden house.

XIV. *Palazzo Imperiali.* This vast palace of the Cæsars, which enclosed gardens, ponds, baths, and edifices, so large as to resemble little towns, is now so entirely destroyed, that nothing remains except vestiges of magnificent porticos, ruined walls, numberless arches, (which from being clothed with verdure, make the scene remarkably picturesque) and two small rooms under ground, called Livia's Baths, and deserving notice on account of the paintings with which they are decorated. *These baths, however, are*

too damp and close for invalids. Give three or four pauls to the man who finds lights.

XV. *Villa Spada*, on the site of the Palazzo Imperiali. At the end of the garden belonging to this ruined villa is the spot whence the Emperors are supposed to have given the signals relative to the games in the *Circus Maximus*; and from this spot, now marked by iron rails, is an excellent view of the above-named Circus, which was made by Tarquinius Priscus, between the Palatine and Aventine hills. It's length is computed to have been four stadia, or furlongs, it's breadth the same, with a trench of ten feet deep, and as many broad, to receive the water, and seats for one hundred and fifty thousand spectators. It was much beautified by succeeding princes, particularly by Julius and Augustus Cæsar, Caligula, Domitian, Trajan, and Helio-gabulus, and enlarged to so vast an extent as to contain in their respective seats two hundred and sixty thousand spectators. The form of this Circus may still be traced, and the trench and water still run through it's centre. The Villa Spada contains a gallery painted by the scholars of Raphael, but the key of this apartment is usually kept in Rome.

XVI. Returning from the palace of the Cæsars, and going down the *Campo Vaccino*, on the left hand is the *Tempio di Giove Stator*. There still remain three superb isolated columns, supposed to have formed part of the portico of this temple.

XVII. *Campo Vaccino*. This made part of the ancient *Forum Romanum*, supposed to have been about seven hundred and fifty feet long, and five hundred broad. It was built by Romulus, and surrounded with porticos by Tarquinius Priscus. There were two kinds of forums, namely, *Fora Civilia*, and *Fora Venalia*—the first serving as ornaments to the city, and likewise as courts of justice—the other as market-places. The *Forum Romanum* was of the first kind, and in this forum were the *Comitium* and the *Bostra*.

XVIII. *Tempio della Pudicitia*, now the Church of *Sa. Maria in Cosmedin*. This edifice stands a little to the left of the temple of Jupiter Stator—in the portico is a curious ancient mask, called *Bocca della Verita*—in the church are several antique shafts of pillars, and an antique pavement. *The inside of the church is very damp and cold.*

XIX. *Tempio di Vesta*, built by Numa, and repaired either by Vespasian or Domitian. This edifice is, in great measure, perfect; but the twenty Corinthian columns of Parian marble, by which it is surrounded, formed originally an open portico, now filled up with a wall.

XX. *Tempio di Fortuna Viriles*, now the Church of *Sa. Maria Egizziaca*. This temple, highly curious from its great antiquity, is supposed to have been built by Servius Tullus; and the form of the ancient edifice, together with several of the columns, and part of the cornice, still remain: nothing of them is to be seen, however, within-side. These columns, and their cornice, are Ionic, and composed of stone stuccoed, like the ancient Greek temples.

XXI. *Arco di Giano Quadrifronte*. This building, said to have been a market-house, is composed of immense pieces of white Greek marble.

XXII. *Cloaca Maxima*, or great common sewer, made by Tarquinius Priscus. Close to the arch of Janus, on the left hand, is part of this building, and almost under the temple of Vesta is where it opens into the 'Tiber.*

* Pliny, if I mistake not, says, that *Cloacæ*, or common

XXIII. *Campidoglio*. Returning through the *Campo Vaccino*, and ascending the back-way by the stairs, parallel with the arch of Septimius Severus, you see, on the left side of these stairs, several immense stones, supposed to be the foundations of the ancient Capitol. The number of edifices which stood on the spot of ground so called, lead us to imagine that its extent must have been immense. The square was adorned with porticos built by Scipio Nasica, and in its centre was the triumphal arch of Nero. The most ancient temple was that of Jupiter Fere-trius, erected by Romulus. The temple of Jupiter Capitolinus, erected by Tarquin the Superb, was wonderfully magnificent. The church of *Sa. Maria d'Araceli* is said to be built on the foundations of this temple, and the columns now in that church are supposed to have belonged to it. In this temple were deposited the spoils of conquered nations, as

sewers, were the most surprising public works at Rome; being cut through hills, and under the very foundations of the city; and moreover so spacious that a cart loaded with hay might easily pass through them. They were unknown in Greece, and invented by the Romans. The smaller *Cloacæ* all communicated with the *Cloaca-Maxima*, which is about sixteen feet in breadth, and thirty in height. These *Cloacæ* were continually cleansed by streams of water resembling rivers.

offerings to the gods for the senate, consuls, and emperors of Rome. The statue of Jupiter was gold; so, likewise, was that of Victory, which is said to have weighed three hundred and twenty pounds. Here likewise was the temple of Jupiter Moneta, of Fortuna Primigenia, of Fortuna Privata, of Fortuna Viscola, of Faith, of Vejovis, Isis, Serapis, &c. embellished by statues without and within; so that the Capitol was denominated, "The Hall of the Gods." All these magnificent edifices, however, are now destroyed, insomuch that the modern Capitol bears no semblance to the ancient. The present steps and two side-buildings were planned by Buonarrotti, at the command of Paul III.; and the senator's house was repaired under the direction of the same artist. On the top of the steps are two colossal statues, reputed to be Greek sculpture, one representing Castor and the other Pollux, with their respective horses; and on a line with these statues, are beautiful trophies, called those of Marius, but rather supposed to have been done in honour of Trajan's victory over the Dacians. Statues of the two sons of Constantine, together with two Roman milestones, that marked "I" being ancient, the

other modern. In the middle of the square is a bronze equestrian statue, once gilt, of Marcus Aurelius!!! The senator's palace was erected by Boniface IX., on the ruins of the ancient *Tabularium*; and under the steps is, Rome Triumphant, of Parian marble, draped with porphyry.

The *Museum* is on the right of the senator's house; and the most interesting pieces of sculpture it now contains are, the river-god—Diana—Pyrrhus—Egyptian Idols—a fine Vase—a Cupid—Agrippina seated—two boys, the one playing with a mask, the other with a swan—Psyche—a falling Gladiator—two Centaurs—Marius—an Amazon—busts of Cicero, Nerva, Antoninus Pius, Trajan, &c.—mosaic of the pigeons—a Greek vase of bronze, found in the port of Antium—and a faun in red Egyptian marble! *Give three pauls.—This Museum is very cold.* The *Conservatory*, on the left of the senator's house, contains *below-stairs*, Rome Triumphant, and the weeping province!!!—a lion devouring a horse!—busts of Commodus and Domitian—immense feet, and one hand of a mutilated statue of Apollo—statues of Julius and Augustus Cæsar—and the rostral column!

Above-stairs, on the first floor, are paintings by Cav. d'Arpino—the bronze wolf, said to have been struck with lightning when Cæsar fell—a bust of Appius Claudius—Medusa's head!—and Hercules in bronze gilt! the only antique statue in Rome on which the gilding remains.

Give two pauls. On the second floor is the picture gallery, containing Guercino's Sibyl—a young man and a gypsey, by M. A. Caravaggio—the battle of Alexander and Darius, by Pietro di Cortona, &c. *Give two pauls. The Conservatory is very damp and cold.* To the left of the Conservatory is the *Tarpean Rock*, and to the right the church of *Sa. Maria d'Araceli*, already mentioned. At the bottom of the steps are two basalt lionesses of Egyptian workmanship, and near the lioness, on the left hand, is the trunk of a porphyry statue finely draped.

XXIV. *Pantheon.* This magnificent temple, which has, in great measure, defied the injuries of time, seems as if preserved to latter ages for the purpose of furnishing a just idea of ancient Roman taste and splendor. The general opinion seems to be, that it was erected during the time of the republic, and afterward adorned with it's present noble portico by Agrippa, the son-in-

law of Augustus. It was likewise repaired by succeeding emperors. Originally there were seven steps leading up to the portico; now two only are above ground. The portico is sixty-nine feet long by forty-one wide, and supported by sixteen prodigious columns, each being a single piece of red oriental granite. The circumference of each column is fourteen feet; the height thirty-eight and a half, without bases or capitals, which are white marble, and of the Corinthian order. The rafters of the ceiling were originally covered with thick plates of bronze, which were taken away to make the *baldaquin*, &c. in St. Peter's; and likewise to make cannon for the castle of St. Angelo. This sacrilegious theft, if I may be allowed the expression, was committed by Urban VIII., who drew upon himself, in consequence, the following Pasquinade:—" *Quod non fecerunt Barbari Romæ, fecit Barbarini.*" "What the Barbarians spared the Barbarini has demolished."

The ancient bronze-doors, adorned with *bassirilievi*, were taken away by Genseric, king of the Vandals, who lost them in the Sicilian sea: the door-case still remains. The front of the edifice, on the outside, was covered with bronze

gilt, and the top with silver plates, now changed for lead. The diameter within-side is one hundred and thirty three feet, and the height precisely the same. The walls are incrustated with marble; and it is believed, that the *Cariatides*, mentioned by Pliny, made part of the ornaments of this building. The dome is said to have been originally incrustated with silver. Agrippa dedicated the Pantheon to Mars and Jupiter the Avenger, in memory of the victory gained by Augustus over Anthony and Cleopatra. It was likewise consecrated to Cybele, mother of the gods, all of whom had their respective statues here, in bronze, silver, gold, or precious marble. The statues of Augustus and Agrippa were placed at the entrance of the temple; that of Jupiter the Avenger, in the centre of the *tribuna*; the infernal deities, on the pavement; the terrestrial, in the exterior chapels; and the celestial, in the interior. The pavement is composed of porphyry and *giallo antico*, bordered with other precious marbles. The aperture for light is twenty-five feet in diameter. The chief riches of this temple were removed to Constantinople, by Constantine II. There are persons who suppose the Pantheon to have been origi-

nally a part of some ancient baths : and those of Agrippa certainly were immediately behind it. Here are the monuments of Metastasio, Raphael, Annibale Caracci,* Mengs, Niccolo Poussin, Perrino del Vaga, Taddeo Zuccheri, Flaminio Vacca, Corelli, Sacchini, Winkelmann, and Benefiale. *The Pantheon is always cold ; and very damp after rain.*

The *Obelisk*, before the Pantheon, is Egyptian workmanship, and originally stood before one of the small temples of Isis and Serapis, which were near that of Minerva. These Egyptian obelisks, brought to Rome by order of the Emperors, are not only the chief ornaments of the city, but highly valuable, likewise, on account of their great antiquity ; many of them having, it is said, been made five or six hundred years before the Christian æra.

* Under the bust of Ann. Caracci is an epitaph mentioning him as the next painter to Raphael, in skill, genius, and reputation: he was born at Bologna, and designed for a goldsmith ; but his uncle, Ludovico Caracci, observing that both Annibale and his brother Agostino were blessed with great talents, took upon himself the office of instructing them in painting ; and so much did they profit by his lessons, that their memories will be for ever honoured by all true lovers of the arts.

SECOND DAY.

I. *Tempio del Sole nel Giardino Colonnese.*

Go to the Piazza in which stands the church of Santi Apostoli, and in a small street to the left of the church, you will find a door, leading into the Colonna-garden, where there is an immense fragment of the temple of the Sun, said to have been erected by Aurelian. There still remains a piece of the cornice and frieze, from which we may, in some measure, judge of it's magnificence. The workmanship is exquisite ; and the columns are supposed to have been seventy feet high. This garden likewise contains ruins of baths, said to have been those of Constantine. Pass through the Colonna-garden, if you can obtain permission, to that gate which opens upon Monte Cavallo. *Give one paul and a half.*

II. *Statues, horses, and obelisk, in the Piazzo di Monte Cavallo*, so called from the admirable sculpture with which it is embellished, namely, two colossal figures, supposed to be Castor and Pollux, each holding a horse. These twin-gods (the work of Phideas and Praxiteles) are esteemed the finest pieces of sculpture in Rome, especially that done by the first-named artist.

They once adorned Athens; and are generally supposed to have been brought to Rome from Alexandria, by Constantine the Great; though some authors tell us, they were sent to Nero, as a present, by Tiridates, king of Armenia. The horses are ill executed, and chiefly modern. The Egyptian obelisk, which stands in the centre of the statues, was erected by Pius VI. It is composed of red granite, and measures forty-five feet without the pedestal. It originally adorned the Mausoleum of Augustus.

III. *Palazzo Pontificio.* The chapel painted by Guido merits notice. *Give two pauls; unless the Custodi be sent for on purpose to open the chapel, when he will expect three or four.*

IV. *Basilica of Nerva.** This Basilica was an immense court of justice; the three beautiful columns which remain are Greek marble; their circumference is sixteen feet and a half, and their height fifty-one; an architrave which remains is much ornamented, and finely worked.

V. *Tempio di Pallade,* erected by Domitian. The two Corinthian columns now standing are

* Several of these ancient courts of justice, called *Basilicæ*, were converted into churches, and still retain their original appellation.

nine feet and a half in circumference ; the entablature and frieze abound with well executed ornaments ; and on the entablature is a large figure of the goddess in *alto-rilievo*.

VI. *Chiesa di S. Stefano degli Ungheri*, or *S. Stefano Rotonda*, formerly the temple of Claudius. This beautiful and interesting edifice was built by Agrippina, in honour of her husband Claudius, destroyed by Nero, and rebuilt by Vespasian. Pope S. Simplicius converted it into a Christian church, and Gregory XIII. gave it to the German college. The interior part still retains the precise form, together with all the majesty of an ancient temple, and is embellished with two rows of columns, fifty-eight in number, and chiefly granite. It is necessary to send a day before-hand, in order to be sure of seeing this church. *Give three pauls, provided the doors be opened on purpose for you. The inside is remarkably damp and cold.*

VII. *Villa Mattei*. The garden of this neglected villa contains a celebrated colossal bust of Commodus, and contains a fine view of Caracalla's baths, which are said to have contained separate bathing-places for three thousand persons, including one thousand six hundred marble

seats. The apartments were decorated with precious marbles and bronze gilt; the floors paved with mosaics: and here we found the Hercules of Glycon and the Farnese bull.— Ruins of a large number of rooms may still be discovered; but most of the apartments destined for bathing are buried under-ground, and the whole building is in so imperfect a state as to be scarcely worth a minute investigation. *Give one paul and a half. This garden is very damp.*

On going out of the garden, you see, before the church of *Sa. Maria della Navicella*, the model of an ancient bark.

VIII. *Chiesa di S. Gregorio nel Monte Celio*, said to be built on the foundations of a Patrician-house, and to retain it's ancient form. It commands a fine view of Titus's baths, and the Colissæum; and by entering the quadrangle, and ringing a bell on the right-hand, you may always gain admittance to this church; in a chapel adjoining to which is a picture, by Annibale Caracci, of S. Gregorio praying between angels, said to be the *chef-d'œuvre* of colouring; and in a detached chapel are two celebrated frescos; the one painted by Domenichino, the other by Guido, in order to prove which was

the better artist. That done by Domenichino represents the flagellation of St. Andrew!!!—that by Guido represents the same saint going to martyrdom!!! Here likewise, in an adjoining chapel, is a statue of S. Gregorio, begun by Buonarotti, and finished by Niccolo Cordieri. *Give one paul. This church and the chapels are damp and cold.*

IX. *Terme di Tito.* Send an hour or two before-hand, and let the man who keeps the key know at what time you design coming. Wear thick-soled shoes, or boots, guard your head against damp, and have a great-coat ready to put on when you come out of this cavern.

The Romans learnt the use of baths from the Greeks; and though at first employed merely for the purposes of health, they in time became an object of luxury and magnificence. The baths of Titus were smaller than those of Dioclesian and Caracalla, but more elegantly ornamented. The lower part of the edifice served for bathing, the upper part for academies, and gymnastic exercises. In the lower part, which now is under-ground, and therefore extremely damp, are the remains of beautiful *arabesques*, from which Raphael is supposed to have taken

many ideas. You go down with lights. Above-ground are what are called *the seven saloons*, supposed to have been reservoirs for water, and originally consisting of nine rooms above-ground beside those underneath. The ruins of Titus's palace, which communicated with the baths, are still visible. In this palace was found the famous Laocoon ; and in the baths, the Aldobrandini marriage. Near this spot was the tower whereon Nero is supposed to have stood, to enjoy the burning of Rome ; and near this spot, likewise, were the gardens of Mecenas, and the houses of Horace and Virgil. *Give five or six pauls to the man who finds lights.*

X. *Chiesa di S. Martino in Monte.* Under this beautiful little church is a part of the baths of Titus, now converted into a burial-place, and famous for being the spot where Pope Silvestro held a council, assisted by Constantine and his mother. The mosaic pavement and matted roof of the baths (on which, perhaps, were paintings) still remain perfect, as do the walls ; consequently, you have the exact dimensions far better than in what is called the baths or grotto of Titus. Here, however, no paintings are discernible ; but here you encounter no very damp

air ; and therefore, invalids may go down with tolerable safety, which they certainly cannot do into the grotto of Titus. The church of S. Martino contains beautiful marbles, elegant gilt ornaments, and landscapes on the walls, by Gaspero Poussin, with figures, by Niccolo, his brother. The steps leading down to the burial-place, under the high-altar, and the burial-place itself, were designed by Pietro di Cortona. The columns which support the church are said to have been brought from Adrian's villa at Tivoli. *Give a couple of pauls to the person who opens the burial-place.*

XI. *Battisterio di Constantino.* This edifice was built by Constantine, and repaired by Gregory XIII. and Urban VIII. The Font is an ancient tomb of marble of Ponsevero ; the dome is supported by fine porphyry columns, with an antique entablature, and adorned with paintings representing the life of St. John Baptist, by Andrea Sacchi. In one of the chapels are two curious fluted pillars of verde antique ; and in the wall of one of the entrances are two noble porphyry columns, and an antique entablature on the outside.

XII. *Basilica di S. Giovanni in Laterano.*

This noble edifice was erected by Constantine the Great, and called the Mother-Church of Rome, though the church of St. Martin and St. Luke is really so. The front of the building, toward the Naples-gate, is beautiful, and the bronze-door ornamented with *bassi-rilievi*, was taken from the temple of Saturn. The Corsini-chapel is very magnificent, and contains the famous porphyry bath, or sarcophagus, which once graced the Pantheon. The pavement of this chapel, and indeed of the whole church, is fine. Here are statues of Saints Thomas and Bartholomew, by Le Gros ; and St. Andrew, St. James minor, and St. John, by Rusconi. The altar of the Holy Sacrament is adorned with four magnificent antique fluted columns of bronze gilt, supposed to have been taken from the temple of Jupiter Capitolinus, and brought originally, it is said, from the temple at Jerusalem. Above these columns is a *tempera*-painting, by Cav. d'Arpino, representing the ascension of our Saviour into Heaven!!! At the top of the centre aisle, near the high-altar, are two noble columns of red granite ; near the door leading to the Baptistery, two of *giallo antico* ; and in the Sacristy is an annunciation, designed, if not

executed, by Buonarotti. *This church is always open, and tolerably warm.*

The *Obelisk*, which stands before the church of S. Giovanni in Laterano, is the largest at Rome, and supposed to have been even more lofty once than it is at present. It was originally placed in the temple of the Sun, at Thebes by Ramesses, King of Egypt. It's height, without base or pedestal, is one hundred and fifteen feet ; it's diameter, nine.

XIII. *Tempio di Minerva-Medica.* This picturesque ruin stands in a garden, the door of which will generally open if pushed hard. In this temple was found the celebrated statue of Minerva, with the serpent at her feet (now to be seen in the *Palazzo Giustiniani*) ; and in the garden are subterranean vaulted apartments, supposed to have been the receptacles of the plebeian-dead, whose ashes were consigned to small earthen-ware urns, simply inscribed with a name and an exclamation of sorrow.

Not far from the temple of Minerva-Medica is the *Church of S. Bibiana*, which contains the statue of this saint by Bernini, said to be one of his best works.

XIV. *Arco di Gallieno*, commonly called

Arco di S. Vito. According to the inscription on the frieze of this arch, it was erected in honour of the Emperor whose name it bears.

XV. *Piazza di Sa. Maria Maggiore.* Here stands the column before-mentioned, which was taken from the temple of Peace; and which, though only one pillar of that temple, impresses the speculative mind with a stronger idea of ancient Roman magnificence than almost any other vestige now remaining.

XVI. *Basilica di S. Maria Maggiore.* This church was erected upon the foundations of an ancient temple of Juno-Lucina, about the year 352, and afterward enlarged by Sixtus III. The nave is supported by antique Ionic columns, thirty-six of which are white marble, and four granite. The *Baldacchino* is supported by antique columns of porphyry. The chapel of Sixtus V., which contains his ashes, is a fine one; and the Borghese-chapel is reckoned the most magnificent in Rome; it was built by Paul V., and contains paintings by Guido. The altar of the Madonna in this chapel is decorated with a large quantity of oriental jasper, agate, and lapis lazuli. The Sforza chapel was designed by Buonarrotti. This Basilica is so loaded with

gilding, and other ornaments, that it resembles a place of public diversion more than a Christian temple. It is always open, and tolerably warm. The arch which separates the nave from the choir is covered with mosaics of the fifth century.

On going out of the church, at the opposite door to that where you enter, is an Egyptian Obelisk of red granite, forty-three feet high without the pedestal. It was brought to Rome by the Emperor Claudius, and served as one of the ornaments to the Mausoleum of Augustus.

XVII. *Terme di Diocleziano*. These baths, supposed to have been the most spacious in Rome, were one thousand two hundred feet in circumference, and that part which was destined merely for bathing is said to have extended three miles. Here were groves and walks, schools for arms and sciences, with a famous saloon called *Pinacotheca*, in which the finest works of painting and sculpture were exhibited. This saloon is now converted into the *Church of Sa. Maria degli Angeli*, the entrance to which, (a rotunda) was one of the stews, or *calidarium*, belonging to the baths. The *Church of S. Bernardo* was another of these *calidarium*; which, according to some authors, however, were not

tepid baths, but rooms for exercises. Part of the baths are converted into the Pope's oil-cellar, which, being warm and dry, may be viewed without danger, and is highly worth investigation: but in order to gain admittance, you must, generally speaking, go before eleven in the morning. The entrance to the oil-cellar is close to the church of Sa. Maria degli Angeli. Pius IV. dedicated Dioclesian's baths to sacred uses, because the forty thousand Christians who built them suffered martyrdom; and Buonarotti, who was employed to erect the church, finding among the ruins of the baths an immense room, supported by eight columns of oriental granite, (the above-named *Pinacotheca*, where the youth performed their exercises in bad weather) formed out of it the present church, in the shape of a Greek cross. The entrance to this majestic edifice, which may vie with St. Peter's in beauty, contains the monuments of Carlo Maratti and Salvator Rosa. The nave of the church is one hundred and seventy-nine feet long, it's height one hundred and five feet, and the eight antique columns above mentioned are sixteen feet in circumference and forty-three high. The pavement is beautiful. Here is a picture of the fall

of Simon Magus, by Pompeo Battoni. The baptism of our Saviour, by Carlo Maratti, and the martyrdom of S. Sebastiano, by Domenichino ! This church is generally shut by eleven in the morning, and opened again between two and three. *It is dry, and not very cold. Give two pauls at the Pope's oil-cellar, if you are supplied with lights.*

XVIII. *Chiesa di S. Bernardo.* This church merits notice, as belonging to Dioclesian's baths. The ancient form and roof are quite perfect, and very beautiful. Admission may be obtained at any hour, by an application at the adjoining Monastery.

XIX. *Obelisk before the Church of Trinita de' Monti.* This Obelisk was erected by Pius VI.; and is forty-four feet high, without the pedestal.

XX. *Chiesa di Trinita de' Monti*, famous for a fresco-painting by Daniello da Volterra, representing the descent from the cross!!!!*

* The celebrated picture of the three Maries, by Ann. Caracci, in the Orleans gallery, is supposed to be copied from a part of this fresco.

THIRD DAY.

I. *Chiesa de Sa. Maria del Popolo.* This church contains a statue of Jonas, designed by Raphael, and executed under his immediate direction by Lorenzetto!!!

II. *Obelisk in the Piazza del Popolo,* said to have been made at Heliopolis five hundred and twenty-two years before the Christian æra. It's height from the ground to the top of the cross is one hundred and twelve feet.

III. *Colonna Antonina.* This column, erected by the Roman Senate, was dedicated by Marcus Aurelius to his father-in-law, Antoninus Pius. It is of the Doric order, and adorned with *bassirilievi*, representing the triumphs of Marcus Aurelius over the Marcommani. The statue of the above-named Emperor, together with his ashes, was placed on the summit of the column; his statue was of bronze gilt; but being extremely injured by fire, Sixtus V. replaced it, with the statue of St. Paul, likewise in bronze gilt. This column is very inferior, in point of workmanship, to that of Trajan; it measures fifteen feet in diameter, and one hundred and forty-two from the base to the top of the statue.

IV. *Solar Obelisk, in the Piazza di Monte Citorio.* This Obelisk, made by order of Sesostris King of Egypt, was erected by Augustus, in the *Campus Martius*, where it served as a sundial. It is composed of red granite, measures sixty-six feet, pedestal inclusive, and was placed in the *Piazza di Monte Citorio* by Pius VI.

V. *Colonna Trajana.* This beautiful column was erected at the beginning of the second century by the senate and people of Rome, in honour of the victory gained by Trajan over the Dacians. On the summit of the column was a statue of the Emperor made of bronze gilt, and holding a globe, wherein his ashes were deposited. Sixtus V. changed this statue for one of St. Peter. The height of the column, from its base to the top of the statue, is one hundred and thirty-three feet, near fifteen of which are under the present level of the ground. This column is of the Doric order, and adorned with fine *bassirilievi*, representing the Dacian war!!! The spot on which it stands was the centre of Trajan's *Forum*, deemed the most splendid in ancient Rome; it is one of our noblest monuments of antiquity; and was designed, and in a

great measure executed, by Polidorus, a celebrated Grecian artist.

VI. *Teatro di Marcello*, now the *Palazzo Orsini*. This theatre was erected by Augustus, in honour of Marcellus, the son of his sister Octavia; and the architecture is so fine as to have served as a model for all succeeding ages. Considerable remains of this edifice may still be discovered, although the Palazzo Orsini is built with, and upon its ruins.

VII. *Portico di Ottavia*. This edifice, which stands in the *Pescaria*, or fish-market, was erected by Augustus in honour of Octavia. There are considerable remains of the building; but it stands in so damp a situation, that invalids should not venture to visit it.

VIII. *Palazzo Corsini*.*

* This palace contains an immense and rare collection of prints, together with a large number of pictures, among which are the following: *First room*—a curious old painting, by Angelo di Fiesole. *Second room*—two small landscapes, by Salvator Rosa! *Third room*—an *Ecce Homo*, said to be the *chef-d'œuvre* of Guercino!!! the lower part of the picture, however, is unfinished—a portrait by Rembrandt!!!—St. John when a child, by Carlo Maratti!—a sketch of the Madonna and our Saviour, by Vandyck—marriage of St. Catherine, by Sasso Ferrate!!!—a consular chair, with *bassi-rilievi*, antique, and very curious! *Fourth room*—a hare, by Albert Durer!—Noah's sacrifice, by N. Poussin!!!—S. Agostino, and a

IX. *Church of S. Onofrio, on the Janiculum Hill.* Here are Tasso's monument and some fine paintings by Domenichino; and in the convent adjoining the church is a bust of Tasso, moulded from his face.

X. *Villa Lanti*, famous for commanding a most extensive view of Rome.

XI. *Palazza Sa. Croce.* In the court below are two fine friezes, and a head of Homer.*

XII. *Palazza Spada.*†

choir of angels, by Garofalo!!!---two small pictures representing the insides of churches, by Petterneff. *Fifth room*---a miniature painting of the birth of our Saviour, by Albert Durer---a Madonna and Child, designed by Buonarotti. *Sixth room*---two small pictures, by Andrea di Fiesole---a head, by Holbens! *Seventh room*---a landscape, by G. Poussin---a Madonna and Child, by Murillo---a wild beast hunt, by Rubens---two small landscapes, by G. Poussin. *Give four pauls. This palace is cold.*

* *Above stairs*, in the anti-chamber, or servants'-hall, is an Apollo, in bronze. Most celebrated pictures in the palace---Job on the dunghill, by Salvator Rosa!!--St. Jerome, by Bassano---a large landscape, by Poussin---Fortune, by Guido---a battle, by Salvator Rosa!!--Europa, by Guercino---four pictures of the four seasons, by Albano!!--The assumption, by Guido!!--St. John, by Guercino---Our Saviour contemplating the globe, by the same. *Tolerably warm. Give three or four pauls.*

† *Below stairs*---Eight *bassi-relievi* in one room, and a beautiful sitting figure of a Grecian philosopher, said to be Antisthenes, in another. *Give two pauls, the Custodi not being the same as above stairs. These apartments are cold. Up stairs* in the hall is a colossal statue, said, though without good au-

XIII. *Basilica di Antonino Pio.* Eleven columns and a large entablature still remain, to show how magnificent this building once was. The capitals are Corinthian, and the columns thirty-nine feet high; they now make part of the Dogana appointed to receive merchandize, which comes to Rome by land.

FOURTH DAY.

I. *Mausoleo d'Augusto.* Augustus, during his sixth Consulate, erected in the Campus Martius this superb Mausoleum, for himself and family. It originally had three circular walls, but one only now remains standing; and this Mausoleum has, of late years, been converted into a theatre for bull-fighting.

The Campus Martius, which originally be-
 thority, to be that of Pompey, at the foot of which Cæsar fell. Most remarkable pictures---Head of a Cardinal, by Guido---Judith with the head of Holofernes, by ditto---the sacking of a village, attributed to Teniers, but more probably by Brughel---a small landscape, by G. Poussin---head of Seneca, by Salvator Rosa---St. Anne teaching the blessed Virgin to work, (more like a country school-mistress and her scholar), by M. A. Caravaggio !!---death of Dido, by Guercino---portrait of the famous Cenci, by Paul Veronese---St. Jerome, by Spagnoletto---heads of two boys, author uncertain !!---a snow piece, by Teniers---a full-length of Cardinal Belardino Spada, by Guido. *Give four pauls.*

longed to the Tarquins, and after their expulsion was dedicated to Mars, comprehended an immense track of ground, extending, in the time of Augustus, from his Mausoleum to the theatre of Marcellus, and from the feet of the Pincian, Quirinal, and Capitoline hills, to the Tiber. In Nero's reign it reached to the Ponte Molle.

II. *Mole Adriana*, now *Castel di S. Angelo*. This magnificent building was erected by the Emperor Adrian, nearly opposite to the Mausoleum of Augustus. It consisted of two stories, was incrusted with Parian marble, surrounded with magnificent columns, and adorned with statues. Some persons imagine that the bronze pine, now in the Belvidere-garden, at the Vatican, was originally placed at the top of this Mausoleum, and served to contain the ashes of Adrian; while others conjecture that his statue was on the top, and that his ashes were deposited in a porphyry urn, or sarcophagus, now in the Corsini-chapel, at S. Giovanni di Laterano. After the fall of the Roman empire, this building became the citadel of Rome, and acquired the appellation of *Castello di S. Angelo*, from a statue of the archangel Michael, now placed on it's summit.

III. *Fontana Paulina*, designed at the command of Paul V. by Giovanni Fontana. This water was brought to Rome by Augustus, to supply his Naumachia; and there are considerable remains of the ancient aqueduct near the Villa Pamfile.

IV. *Fontana Navona*, designed by Cav. Bernini, at the command of Innocent X. The four colossal statues represent the Ganges, the Nile, the Plata, and the Danube.* The Obelisk, which is of red granite, measures fifty-one feet, and was brought to Rome by Caracalla, who placed it in his baths. The *Piazza Navona* was anciently the *Circus Agonalis*, and still retains it's original form.

V. *Fontana di Trevi*. The water which supplies this beautiful fountain was brought to Rome by Agrippa, for the use of his baths behind the Pantheon, and derives it's name of *Aqua Virginia* from a young female peasant who discovered the source, and shewed it to some famished soldiers. It is the best water at Rome. The decorations of this fountain were designed by N. Salvi, at the command of Clement

* The statue of the Nile has it's head covered, to signify that it's source was unknown to the ancients.

XII. The statues represent Ocean, Salubrity, and Fecundity; and the *bassi-rilievi* over the two last represent Agrippa and the peasant-girl.

VI. *Fontana di Termine*, designed by Fontana, at the command of Sixtus V. In the centre of the building is, Moses striking the rock; and on either side a *basso-rilievo*, one representing Aaron conducting the Israelites to quench their thirst; the other, Gideon encouraging them to pass the river Jordan, and directing his soldiers to lead the way. This fountain is likewise ornamented with four lions, two of which are white porphyry, and two, basalt; the last being Egyptian sculpture, and highly esteemed. They were formerly placed under the portico of the Pantheon.

LETTER XVII.

Rome, January 1798.

FIFTH DAY.

I. *PIAZZA di S. Pietro.* The colonnades of this magnificent approach to St. Peter's were designed by Bernini at the command of Alexander VII. One of the fountains was erected by Innocent VIII; the other by Clement X; and the Obelisk by Sixtus V. This Obelisk, the only one which has been preserved entire, is made of red granite, and was transported from Heliopolis to Rome, by order of Caligula; and afterward placed by Nero in his Circus, now the Piazza di S. Pietro. It measures 124 feet from the ground to the top of the cross, and was erected by Fontana; who, in order to raise it out of the earth, in which it lay buried, contrived forty-one machines with strong ropes and iron rollers; and

though all the powers of these machines were applied at once, by means of eight hundred men and one hundred and sixty horses, the work was not accomplished under eight days; and to transport the obelisk to the place where it now stands, though only three hundred paces from the spot where it lay, cost four months' labour. But the greatest proof of Fontana's skill in mechanics was displayed when he elevated this stupendous mass, and fixed it in it's present situation, by the aid of machines, consisting of fifty-two powers, all of which were applied at the same moment, in obedience to pre-concerted signals.

Being raised to a proper height, it was placed, amidst the acclamations of the people, and the discharge of cannon from the Castle of S. Angelo, on the backs of four lions, without any cément, it's own enormous ponderosity being sufficient to ensure it from falling. It is said, however, that Fontana nearly miscarried in this last operation; the ropes having stretched so much more than he expected, that the obelisk could not have been raised high enough to rest on it's pedestal, if an English sailor, at a time

when every spectator was restricted from speaking, lest the signals should not be heard by the workmen, had not, in defiance to this order, called out; "Wet the ropes"—which, being accordingly done, the obelisk was raised immediately to it's destined height.

II. *Vaticano*. Many parts of this immense building are extremely damp and cold; the Museum is especially so; and persons who go thither previous to seeing other parts of the palace, should send a servant to get the door opened before they quit their carriage; otherwise they risk standing a considerable time in an eddy of cold damp air. The Vatican is said to have been begun by Constantine the Great, and has received augmentations from almost every succeeding sovereign; insomuch that it's present circumference is computed at near 70,000 feet. The most convenient way of seeing it is as follows:—1st. *Cappella Sistina*. Knock at the first door on the left as you mount the stairs of the Vatican, and you will find the *Custodi* of the chapels. The Cappella Sistina contains some of the finest frescos in the world, namely, the last judgment, by Buonarotti, in-

mediately behind the altar;* and, on the ceiling, God dividing the light from the darkness, together with the prophets and sibyls, stupendous works by the same great master!!!! On the walls are paintings by old artists, the most celebrated of which is our Saviour delivering the keys to St. Peter, by Pietro Perugino. *This chapel is warm, but rather dark.* Here many functions of the holy week are performed.—2nd. *Hall leading to the Cappella-Paolina.* Frescos, by Vasari, &c.—3rd. *Cappella-Paolina.* Middle picture on the right as you enter, the crucifixion of St. Peter, by Buonarotti! Other frescos on the sides, by F. Zuccari. Middle picture on the left, the conversion of St. Paul, by Buonarotti! Other frescos on the sides, by Lorenzino di Bologna. Ceiling by Vasari. *This chapel is dark, and rather cold. Give two pails.* Here, during the holy week, the body of our Saviour is represented lying in the sepulchre.—4th. *Hall, called Sala Ducale,* where the feet of the poor are washed on Holy Thursday. Beautiful arabesques on the ceiling, by Lorenzino di

* The following lines contain a fair comment on this picture:—

“ Good Michael Angelo, I do not jest,

“ Thy pencil a great judgment hath exprest ;

“ But in that judgment thou, alas, hast shown

“ A very little judgment of thy own !”

Bologna, and Raphaelino di Reggio.—5th. *In the first Loggia, or open gallery*, which is adorned with frescos designed by Raphael, and executed by his scholars, is a room on the left, near the fountain, where there is a ceiling painted by Raphael, representing the planets, signs of the zodiac, &c. !!!—6th. *Second Loggia, or gallery*, painted after the designs of Raphael, by his scholars.—7th. *Stanze di Raphael*, adjoining to the gallery.* *First room*—Constantine's victory

* Persons who are not accompanied to the Vatican by a *Cicerone* may perhaps be glad to read the following account of the *Stanze di Raphael*.

The injury these apartments have received from time, and still more from the smoke made in them by German soldiers, when Rome was taken by assault, A.D. 1528, has rendered the pictures with which they are adorned less striking, at first sight, than many other fresco-paintings; indeed, Cignani, a celebrated artist, admired them so little, on a cursory view, that Carlo Maratti, provoked by his want of penetration, requested him to copy one of the heads in *the fire of the Borgo*: Cignani began, rubbed out, began again, and again rubbed out, till at length, after several fruitless attempts, he threw away his pencil, exclaiming, "Raphael is inimitable!"

The hall of Constantine was designed by Raphael, and coloured, after his death, by his scholars. The first picture, as you enter, represents Constantine addressing his troops before the battle with Maxentius, and was coloured by Giulio Romano. Raphael has represented the moment when the cross appears in the clouds, supported by angels, who are saying to Constantine, "Conquer by this." The dwarf of Julius II. putting on a helmet, forms an absurd episode in the picture.

over Maxentius, designed by Raphael, and executed, after his death, by Giulio Romano!!!

The battle of Constantine, fought against the tyrant Maxentius near the *Ponte Molle*, A.D. 312, was coloured by Giulio Romano, Perino del Vago, Raphael del Colle, and Polidore Caravaggio, and is deemed the first picture in the first class of great works. Some of the most striking groups are, the old soldier raising his dying son, from whose hand a standard is falling—two soldiers fighting, in the same part of the picture—and, on the opposite side, Maxentius driven with his horse into the Tiber, and vainly struggling to extricate himself.

The third picture in the hall of Constantine was coloured by Francesco Penni, and represents the baptism of Constantine, by Pope Silvester. Raphael has chosen for the scene of action the Baptistery built by Constantine after he had embraced Christianity, and supposed to be that of S. Giovanni in Laterano.

The fourth picture represents the donation of the ancient patrimony of the church by Constantine, and was coloured by Raphael del Colle. The composition is admired, but the figures of Constantine and the Pope are said to want majesty. This picture is full of episodes, namely, soldiers driving the spectators back between the columns; a beggar imploring charity, and a father and son answering him; a woman with her back only visible, who leans upon two other women in order to see the ceremony; and a child mounted upon a dog.

In the second room is a picture coloured by Raphael, which represents Heliodorus (treasurer of Seleucus, king of Asia), who came to pillage the temple of Jerusalem, thrown down and vanquished by two angels and a warrior on horseback, whom God sent to the aid of his High-Priest, Onias; a circumstance recorded in the second book of Maccabees. This picture is extremely admired, especially the angels, who are pursuing Heliodorus with such rapidity that they

A figure of Justice, and another of Benignity, both in oil, by Raphael himself!! Constantine's vision, by Giulio Romano! The same prince

seem to fly. The warrior on horseback is strikingly fine; the temple appears swept of the people in a moment; while, in the back ground, Onias is discovered at the altar invoking Heaven. The episode of Julius II. coming into the temple on men's shoulders, appears to have been a foolish whim of his, with which Raphael was unfortunately obliged to comply, by way of representing that Julius, like Onias, delivered the church from it's oppressors. The Pope's chair-bearer, on the left hand, is a portrait of Giulio Romano. In the same room is another picture, called the miracle of Bolsena; it was coloured by Raphael, and represents a priest who doubted the real presence of our Saviour in the eucharist, till, being on the point of consecrating the wafer, he saw blood drop from it. This picture is much admired, and was extremely difficult to compose, from being painted round a window which cuts it nearly in half. Julius II, is again brought forward in an episode, and supposed to be hearing mass; but, as the Head of the Church is not to question the real presence in the eucharist, he testifies no surprize at the miracle; though the people in general express great astonishment, in which even the Swiss guards coldly participate. The heads of the Cardinals, the Pope, and the priests who say mass, are deemed very beautiful, as is the colouring of the picture.

The third painting in this room, celebrated for it's composition and groups of figures, represents Attila, king of the Goths, advancing against Rome, and discovering in the air S. Peter and S. Paul descending to arrest his progress. Raphael has chosen the moment when the saints are not discovered by the army in general, but by Attila alone. Pope S. Leo appears on a mule, followed by Cardinals, but Attila attends only to the saints in the air. The figure which represents S. Leo is a portrait of Leo X; and the mace-bearer on the white horse before the Pope, is a portrait of

receiving baptism, by Francesco Penni. The donation of Rome to Pope Silvester, by Raphael del Colle. On the ceiling is the inside

Raphael's master, Pietro Perugino. The two Sarmatian horsemen near Attila, are copied from Trajan's columns.

The fourth picture in this room was coloured by Raphael, and represents S. Peter delivered out of prison by an angel; it contains a double action, first S. Peter in prison waked by the angel, and secondly S. Peter going out of prison conducted by the angel. The apostle's figure is not admired; but that of the angel is charming, and the manner in which the lights are managed is inimitable.

The third room contains a picture coloured by Raphael, which represents the school of Athens, and is, in point of expression, a wonderful work; for every philosopher, by his posture and gestures, characterizes his doctrines and opinions. The scene is laid in a magnificent building, imitated from the original designs which Bramante and Buonarrotti made for the Church of *S. Pietro in Vaticano*. In the centre of the picture are Plato and Aristotle, the masters of the school, standing on the top of several steps, and apparently debating on some philosophical subject; near them is Socrates, counting with his fingers, and speaking to a fine figure in armour, who represents Alcibiades. Next to Socrates, and distinguished by a venerable beard, is Nicomachus Hierasenus, and, below this group, is a young man in white, with his hand upon his breast, said to be the portrait of Francesco, Duke of Urbino, nephew to Julius II. Next to Francesco stands Terpander, the Greek musician, with his eyes fixed on Pythagoras, who is writing, and before whom a youth holds a tablet which contains the harmonic consonances. Next to Nicomachus Hierasenus, is Alexander the Great; and near Aristotle stands a corpulent bald-headed figure, said to be the portrait of Cardinal Bembo. At the feet of Alcibiades, and clothed in the oriental garb, is Averroes, an Arabian philosopher; and immediately behind him is the profile of

of a Pagan temple converted into a Christian church: the perspective is particularly fine; the author, T. Laureti Palermitain.—*Second room*

Aspasia. On a line with Pythagoras, seated at a table, and apparently in deep meditation, is Epictetus; and beyond him, sitting alone on the second step, is Diogenes, with a cup by his side, and a scroll in his hand. Raphael has pictured the great architect, Bramante, under the character of Archimedes, who is tracing an hexagonal figure. The youth who stands behind Archimedes, in an attitude of admiration, is said to represent Federigo-Gonzaga, first Duke of Mantua. The philosopher who wears a crown, and holds a globe in his hand, is Zoroaster, at whose side stand two persons, the younger of whom, with a black cap, is a portrait of Raphael, the elder of Pietro Perugino. Talking with Zoroaster, and also holding a globe, is a figure said to represent Giovanni, of the house of Antistes. On the opposite side of the school, and next to the base of a column, is Empedocles seated, and attending to Pythagoras. The old head, which just appears above the book placed on the base of the column, is Epicharmus; and the child with fine hair just above Aspasia, is Archytas. Connoisseurs deem the composition of this picture admirable, the colouring soft and pleasing, and the figures elegant and well draped; and, as the episodes relate to the subject, they add materially to the interest excited by this piece.

In the same room is a painting, the upper part of which represents the three Virtues which ought to accompany Justice, namely, Prudence, Temperance, and Fortitude; the lower-part represents, on the left, Justinian giving the Digests to Trebonian; and, on the right, Gregory IX. (under the figure of Julius II.) presenting his Decretals to an Advocate.

Opposite to the school of Athens is a painting, called Theology, which represents the dispute relative to the Holy Sacrament, and was coloured by Raphael. The composition

—Heliodorus driven from the temple—Leo I. stopping the army of Attila, by the aid of St. Peter and St. Paul—The miracle of Bolsena,

of the lower-part of this picture, and especially the group of S. Augustin dictating to a youth, is extremely admired ; but the upper-part, namely, the blessed Trinity, the Madonna, and St. John the Baptist, is said to be too much in the gothic style. The heads of S. Gregorio, S. Ambrogio, S. Augustin, S. Domenico, S. Bonaventura, and S. Jerome, are deemed particularly fine. Raphael has represented the four first as Fathers of the Church, seated on each side of an altar, upon which the host is exposed. The place of assembly represents the foundations of a church, with part of the superstructure begun.

The fourth picture in this room was coloured by Raphael, and represents Parnassus. Homer is pictured standing at the summit of the mountain as an *Improvvisatore*, whom Apollo accompanies on the violin ; Dante is placed at the right hand of Homer, and Virgil at the left ; the Muses surround Apollo ; and the lower regions of the mountain contain groups of celebrated Greek, Latin, and Italian poets. Sappho sits in the fore-ground, holding a scroll with one hand, and a lyre with the other, and apparently listening to Laura, who stands with Petrarch behind a tree. On the opposite side of the mountain, and next to one of the Muses, whose back is toward the spectator, stands Tiboldeus ; and next to him, Boccacio ; lower down, with a medallion round his neck, is Ovid ; and immediately behind him, Sannazaro ; while lower still stands Horace, in an attitude of admiration, listening to Pindar, who, like Sappho, is seated. Raphael has placed himself in the group, with Homer and Virgil.

In the fourth room is a painting, which represents the victory gained by Leo IV. over the Saracens at Ostia ; it is finely executed.

In this room, likewise, is one of Raphael's most celebrated works, finished by himself, and representing the fire in *Borgo*

and St. Peter delivered out of prison, all by Raphael!!!!—*Third Room*, the school of Athens, by Raphael!!!!—Theology, by the same!!—Parnassus, by the same!!—Jurisprudence, by the same!!—*Fourth Room*. The fire in the *Borgo* extinguished by Leo IV. by Raphael!!!—The justification of Leo III. before Charlemagne; the victory of Leo IV. over the Saracens, at Ostia; and the coronation of Charlemagne, by Raphael's scholars. The sur-bases of these rooms are painted in *chiaro-oscuro*, by Polidore Caravaggio, and re-touched by Carlo Maratti. *Tolerably warm*.—Give three pauls. 8th. *Libreria Vaticano*, built by Sixtus V. and

S. Spirito, near the Vatican, which happened A.D. 817, under Leo IV. The tumult and high wind raised by the fire are wonderfully expressed; and the young man carrying his father, the figure sliding down a wall, and the woman carrying water on her head, are particularly admired. In the fore-ground is another woman, quite frantic, raising her hands toward Leo IV., who appears in a tribune; below which is a fine group of people invoking his assistance.

The third picture in this room represents the coronation of Charlemagne, by Leo III. The composition is said to be confused; but the young man in armour in the fore-ground is much admired.

The fourth picture represents Leo III. swearing before Charlemagne upon the Gospels, that he was not guilty of the crimes laid to his charge by the party who wished to depose him. The composition of this picture is much admired, as are several of the heads.

rich in manuscripts, medals, cameos, intaglios, Grecian vases, antiques relative to the primitive Christians, &c. &c. Several of the manuscripts are embellished with miniature-paintings by the Florentine school, and the celebrated Giulio Claudio. The Dante, now removed, I believe, to the Paris-library, is adorned with exquisite paintings, begun by the Florentine school, and finished by Giulio Claudio, whose continuation may easily be known, by it's superiority to the rest of the work. In the Vatican-library, also, are, or were, two other works by Giulio Claudio, equally beautiful; they celebrate the deeds of the famous Duke of Urbino.* The cameo of Augustus, reckoned the finest extant, once belonged to this collection; but is now, I believe, at Paris. Here also are a few pictures of the Grecian school; an original portrait of Charlemagne, in stucco; and a ceiling, said to be the

* Whether the copy of the Septuagint, the translation of the Old Testament into Greek, the copy of the New Testament, written in Greek capitals, the copy of the Bible, in Hebrew, the Gospels of Saints Luke and John, written in the tenth century, and bound in ivory, and the Greek copy of the Acts of the Apostles, written in letters of gold, still embellish this library, I have been unable to ascertain; though I am told that a Greek Bible, of the sixth century, a Terence, of the same date, a Virgil, of the fifth century, and several other MSS., have certainly been carried to Paris.

chef-d'œuvre of Mengs, which adorns a room hung round with manuscripts, written upon the Papyrus. *Give five pauls.* 9th. *Museo-Pio-Clementino.* An ancient galley, in white marble—a lion, in *bigio*—a statue of Diana shooting!—a faun, in *rosso antico*—two colossal Junos; one of which is particularly fine—a colossal Nerva—a colossal bust of Juno—a magnificent porphyry bason—a porphyry sarcophagus, representing boys with grapes—a recumbent figure of the Nile, in *bigio*—an ancient car—Egyptian divinities, urns, &c.—two children boxing. *Give two or three pauls.*

The fitting-up of these apartments is truly princely; and now that the finest pieces of sculpture are gone, the beauty of the columns, mosaic pavements, &c. is, perhaps, the most striking feature of the Museo-Clementino! The *Custodi* of the museum shews the picture-gallery; which is, however, but little worth seeing.

SIXTH DAY.

I. *Basilica di S. Pietro.* In order to see the whole of the church, including the Sacristy, dome, &c. it is necessary to set out at eight or

nine in the morning, and spend three or four hours in viewing this master-piece of modern genius. The ground on which St. Peter's stands formerly made part of the Circus of Nero, where St. Peter was buried; and Constantine the Great erected over his remains a vast church; which, having stood eleven centuries, and at length falling into decay, Nicholas V. began to re-build it, about the year 1450, after the plans of Rosellini and Alberti. His successors, however, discontinued the work, till the reign of Paul II. under whom it went on. Julius II. who was elected Pope about thirty years after the death of Paul, chose the famous Bramante as his architect; and this artist formed the design of erecting a cupola in the centre of the edifice. On the demise of Julius and Bramante, Leo X. entrusted the work to Raphael, and other artists; after whose death, Paul III. chose Sangallo as his architect: and upon the decease of this artist, the last-mentioned Pope committed the work to Buonarrotti, who made a new design for the cupola; he likewise intended to have erected a portico, resembling that of the Pantheon, but death frustrated his purpose. Succeeding artists however, were directed to go on with his cupola,

which was completed in the reign of Sixtus V. Charles Maderne finished the other part of the church in the reign of Paul V. and Pius VI. built the Sacristy. Buonarotti intended that St. Peter's should have been in the form of a Greek cross; but Charles Maderne followed the plan of Bramante, and made a Latin one. In the year 1694 this church was supposed to have cost forty-seven millions of Roman crowns; and much more has been since expended for the mosaics, Sacristy, &c. Dimensions of St. Peter's:—length of the middle aisle, from the entrance to the chair of S. Peter, 569 Paris-feet;* breadth, 85; height, 140; breadth of each side-aisle, $20\frac{1}{2}$; length of the cross-aisle, 408; height of the *baldacchino*, 84. Interior diameter of the cupola, 130; exterior ditto, 145 feet; height,

* A foot, at Paris, is 12 inches 4-5ths.

The modern traveller, whom I have already quoted, and whose measurement of churches seems to be particularly correct, gives the following statement of the difference of size between St. Peter's at Rome, and St. Paul's in London.

<i>St. Peter's</i> .—Length of church, Eng. ft.	700	<i>St. Paul's</i> —	500
Transept	500	250
Height	440	340
Breadth of the Nave	90	60
Height of ditto	154	120

See *Eustace's Classical Tour through Italy*.

from the pavement to the top of the lantern, 385.

So admirably proportioned is this church, that, notwithstanding it's immense size, nobody, at first sight, perceives the dimensions to be remarkably large. The designs for the mosaics, in the cupola, were drawn by Guiseppe d'Arpino; and the Evangelists are particularly worth notice, as is the statue of St. Andrew, under the cupola, done by Du Quesnoy. The statue of St. Peter is said to have been cast in the Pope-d^om of Gregory the Great, from the fragments of a demolished statue of Jupiter Capitolinus. The monument of Paul III. designed by Buonarotti, and executed by Della Porta, highly merits observation; it represents Truth (or Prudence), as an old woman; and Religion, as a girl, so beautiful, that a Spaniard (Pygmalion like) is said to have fallen in love with this last-named statue; in consequence of which, it was clothed with a bronze garment. The *alto-rilievo* of Leo the Great threatening Attila, king of the Huns, with the vengeance of St. Peter and St. Paul, is by Algardi, and much admired.

The subterranean part of St. Peter's contain-

ing the remains of the ancient church, built by Constantine, merits notice.

St. Peter's is always warm, and always open. Give four pauls.

II. See the *Mosaic Manufactory*, which is very near S. Peter's.*

III. *Chiesa e Convento de P. P. Cappuccini in Piazza Barberini.* Here is the arch-angel, Michael, by Guido, esteemed one of the finest pictures in the world!!!! Here likewise is Saul receiving his sight, by Pietro di Cortona!! This church may be seen at all hours, by an application at the convent. The *Piazza Barberini* was anciently the *Circus of Flora*.

SEVENTH DAY.

I. *Chiesa di S. Ignazio*, built by Cardinal Lodovico Lodovisio, chiefly after the design of

* Roman mosaics consist of small pieces of glass (some of them scarcely larger than pins' heads), tintured with all the different degrees of colour necessary to form a picture ; and when the mosaics are finished, they are polished in the same manner as looking-glasses. The ground on which these vitreous pieces are placed consists of calcined marble, fine sand, gum tragacanth, white of eggs, and oil ; which composition continues for some time so soft, that there is no difficulty either in arranging the pieces or altering any which may have been improperly placed : but, by degrees, it grows as hard as marble ; so that no impression can be made on the work.

Domenichino. This noble structure is embellished with fine antique marble columns, and contains a famous *alto-rilievo*, by Le Gros, representing S. Luigi Gonzaga, whose body is deposited here, in a tomb incrusted with lapis lazuli. Here likewise is a tomb of Gregory XV. by Le Gros. The ceiling of the nave and *tribuna* are finely painted, by Father Pozzi; and the former represents the apotheosis of St. Ignatius, from whose head issue rays which illumine the four quarters of the world. *This church is tolerably warm.*

II. *Chiesa di S. Maria Sopra Minerva.* This church is built on the ruins of a temple of Minerva, erected by Pompey the Great; it contains a famous statue of our Saviour, by Buonarotti.

III. *Chiesa di S. S. Apostoli.* This fine church was erected by Constantine, and afterward rebuilt by Cav. F. Fontana. The portico of the old edifice is still entire, and contains an antique *basso-rilievo* of an eagle. The ceiling of the nave of the modern edifice was painted by Bacciccio, and represents the triumph of St. Francesco. The fall of the angels, nearly over the high-altar, is beautiful. The high-altar-piece is by Domenichino Muratori. This church contains the monument of Clement XIV. a celebrated

work, by Canova, a living artist, who has placed the statue of the Pope between two female figures, namely, Temperance and Meekness. Here are two remarkably fine columns of verde-antique, together with many other beautiful pillars. *This church is warm.*

IV. *Chiesa di S. Maria di Loreto.* Here is a celebrated statue of St. Susanna, by Fiamingo!!

V. *Chiesa di S. Pietro in Vincoli.* A fine church adorned with ancient Doric columns. Here is a picture of S. Agostino, by Guercino, and another of S. Margherita, by the same. The monument of Julius II. designed by Buonarotti, who died before it was finished; and an ancient consular chair.

VI. *Chiesa di Gesù.* This magnificent church was erected by Cardinal Alessandro Farnese, after the plan of Vignola, and finished by Giacomo della Porta. The frescos on the ceiling of the nave, *tribuna*, and cupola, are by Baciccio; who has represented St. Francesco Saverio ascending to heaven! The angles of the cupola are particularly beautiful!!! The chapel of S. Ignazio, built after the design of Father Pozzi, is rich beyond description, yet not gaudy. The pillars which adorn the altar are lapis lazuli, fluted with gilt bronze; and the globe held by

God the Father is said to be the largest piece of lapis lazuli ever seen. Over the altar, with a veil before it, in a niche incrustated with lapis lazuli, is a statue nine feet high, cased with silver, and representing S. Ignazio accompanied by three angels, all likewise cased with silver, and done after the design of Le Gros. The habit of St. Ignatius is adorned with precious stones. In this chapel, also, is a celebrated group, of Religion vanquishing Heresy, by Le Gros; and an opposite group, of Christianity embraced by idolatrous nations, by Jean Teudone. Here, also, are seven bronze *bassi-rilievi*, representing the history of the saint! *This church is warm. Give half a paul to the person who undraws the veil before the statue of St. Ignatius.*

VII. *Chiesa di S. Carlo a Catenari.* This church contains a picture of the death of St. Anne, which is deemed the *chef-d'œuvre* of Andrea Sacchi! Over the high-altar is a celebrated picture of S. Carlo Borromeo's procession during the plague at Milan, by Pietro di Cortona! The Cardinal Virtues, by Domenichino, in the angles of the cupola, are strikingly fine !!! *This church is tolerably warm.**

* Here is a monument to the memory of Lorenzo Sperandi, with an epitaph, which records that he was famous for ter-

VIII. *Chiesa di S. Andrea della Valle*. This noble edifice abounds with fine paintings. The cupola, by Lanfranco, is deemed the best executed of any in Rome !!! The four Evangelists, in the angles, are by Domenichino, and the St. John is called his *chef-d'œuvre* !!!! The ceiling of the *tribuna* was done by the same great master. The three large pictures in the *tribuna* are by Calabrese. The Strozzi-chapel was designed by Buonarrotti. *This church is warm.*

IX. *Chiesa di S. Maria in Valicella*, commonly called *Chiesa Nuova*, and one of the finest churches in Rome, was erected by S. Filippo Neri, after the designs of Martin Longhi, and Pietro di Cortona; the latter of whom painted the ceiling of the nave, the cupola, and the ceiling of the *tribuna*. Here, in a dark chapel, is a picture of holy women weeping over the dead body of our Saviour; esteemed the best work of M. A. Caravaggio!! Here, likewise, in a chapel on the right, as you approach the high-altar, is a picture of the Madonna, our Saviour, S. Carlo Borromeo, and S. Ignazio,

minating amicably the differences which occurred amongst his friends and relations: an uncommon panegyric; though the greatest, perhaps, that can be bestowed on any man.

deemed the *chef-d'œuvre* of Carlo Maratti ! The magnificent chapel of S. Filippo Neri is on the left of the high-altar. The presentation of the blessed Virgin, by Barrocio, is much admired. The *tribuna* is adorned with five paintings, by Rubens, and a rich *ciborio*. In the Sacristy is a statue of S. Filippo Neri, by Algardi ; and a ceiling, by Pietro di Cortona. Leaving the church, and going into the apartment *above-stairs*, you find a portrait of S. Filippo Neri, by Guido ; a ceiling, representing the same saint, by Pietro di Cortona ; and several other pictures. *Give a paul and a half. This church is warm ; but unless it be a very light day, the pictures are scarcely discernible.*

X. *Chiesa di S. Maria della Pace.* This church contains on the right, as you enter, Raphael's famous Sibyls, supposed to be predicting the birth of our Saviour ; but (most unfortunately !) this valuable fresco is almost obliterated by time.* Here, likewise, is a picture

* If the Etrurians were, as some authors suppose, originally Cananeans, probably they might bring the Old Testament into Italy :—and as the Romans borrowed many of their religious ceremonies from the Etrurians, it seems fair to infer, that the Sibylline oracles might be derived from the Bible.

of the visitation, by Carlo Maratti ; and another by B. Peruzzi, of the Madonna going to the temple. The last, however, is much injured. *This church is damp.*

XI. *Chiesa di S. Agnese, in Piazza Navona.* The cupola is finely painted by Ciro Ferri, Corbellini, and Baciccio ; but this church is chiefly famous for having been erected over the *Lupanaria* of the *Circus Agonale*, whither St. Agnes was dragged, in order to be defiled. You descend by a staircase into the *Lupanaria*, where are considerable remains of the Circus, together with a *basso-rilievo* of St. Agnes, miraculously covered with her own hair, said to be one of the best works of Algardi. *Give one paul. The Lupanaria is damp and cold.*

XII. *Chiesa di S. Agostino.* Here is a celebrated fresco-painting of the prophet Isaiah, by Raphael!!!!

XIII. *Chiesa di S. Maria in Trastevere.* This noble structure, which stands, it is supposed, on the site of the *Taberna Meritoria* (a hospital for invalid soldiers, in the days of the ancient Romans), is adorned with twenty-two magnificent antique granite columns of the Ionic order, and a fine ancient pavement of porphyry,

verde antique, &c. In the centre of the roof of the great aisle is an assumption of the Virgin, by Domenichino!!! The chapel to the left, on approaching the high-altar, is embellished with frescos attributed to Domenichino. The *baldaquin* of the high-altar is supported by four porphyry columns, and the *tribuna* adorned with mosaics of the twelfth century. This church likewise contains a piece of ancient mosaic, representing ducks. *Not cold.* In the Piazza before the church is a fountain, made in the time of Adrian I., and the most ancient of modern Rome.

XIV. *Chiesa di S. Cecilia in Trastevere.* In the court leading to this church is a fine antique marble vase. The high-altar is adorned with four columns of *nero* and *bianco antico*; under the altar is the celebrated statue of St. Cecilia, by Stefano Maderno, in the very position in which she was found in the *cimitero di S. Calisto*. Under this altar, likewise, is the body of the saint, whose tomb consists of lapis lazuli, alabaster, agate, &c. Over the altar is a small picture of the Madonna, by Annibale Caracci; and in the *tribuna* behind is the executioner, cutting off St. Cecilia's head, by Guido. Here,

likewise, leading out of the church, on the right as you enter, is an ancient vapour-bath, *quite perfect*, in which, it is conjectured, St. Cecilia suffered martyrdom: it is now turned into a chapel. *Not very cold.*

EIGHTH DAY.

I. *Palazzo Mattei*, built by Ammannati, on the foundations of the *Circus Flaminius*. From the court *below* you have a view of several valuable pieces of sculpture which adorn the walls of the palace; the most famous of these is a *basso-rilievo* of Greek workmanship, representing Egyptian figures. On the stairs are four antique seats of marble, taken from the Curia Hostillia, together with two fine *bassi-rilievi*. The portico *above* is adorned with *bassi-rilievi*; and the ceiling of the gallery finely painted by Pietro di Cortona. Here likewise is a ceiling, by Domenichino, representing Abraham blessing Esau; another representing Jacob's ladder, by Albano; and another representing Jacob and Rachael at the well, by Domenichino.*

* This palace contains a fine eagle, in bronze—two pictures of fish, by Passeri—one picture representing poultry, and another, butcher's-meat, by the same—our Saviour and the

II. *Palazzo Costaguti*, remarkable for six ceilings. 1st. Hercules wounding the centaur, by Albano.—2d. The sun in his car; Time bringing Truth to light; and boys with the lion's skin, Hercules' club, &c. by Domenichino!! 3d. Rinaldo and Armida, by Guercino.—4th. Venus, Cupid, &c. by Cav. d'Arpino.—5th. Justice embracing Peace, by Lanfranco.—6th. Orion thrown into the sea, and preserved by a dolphin, by Romanelli!! *Not cold. Give three pauls.*

III. *Palazzo Falconieri*. On the top of the stairs is a fine statue of Minerva, and another of Hygiæ.*

woman of Samaria, by Antonio Veronese!—Martha and Mary Magdalene, by the same—a small assumption, by Raphael, when young!—Christ betrayed, by Gerardo delle Note. Here, likewise, is our Saviour disputing with the Doctors, by Caravaggio!—the Pharisees shewing the money to our Saviour, by Rubens, or Rembrandt!—the woman taken in adultery, by Pietro di Cortona!—a bust of Cicero!!!—a bronze horse, and a bust of Marcus Aurelius. *These rooms are cold. Give four pauls.*

* *First room.* S. Sebastiano, by Gentileschi—our Saviour before Pilate, who is washing his hands, by Calabrese!—*Second room.* A holy family, by Rubens!! said to be the best work of that great master now remaining in Rome—two heads (in the same picture) over one of the doors, by Caravaggio—head of an old man, over another door, by Spagnoletto.—*Third room.* The last supper, by Albano!—the passion of our Saviour (with a glass over it), by Correggio!—St. John,

IV. *Palazzo Farnese*. This vast structure was erected by Buonarotti and Giacomo della Porta, and is deemed a fine piece of architecture. In the court *below-stairs* is the sarcophagus of Cecilia Metella, found in her monument. *The gallery above-stairs* is adorned with some of the most celebrated frescos in Rome, by Annibale Caracci and his scholars. The centre-piece represents the triumph of Bacchus and Ariadne!!! —other paintings represent Paris receiving the golden apple from Mercury—Pan offering wool to Diana—Galatea, with Tritons, nymphs, and Cupids—Jupiter and Juno—Apollo flaying Marsyas—Boreas carrying off Orythia—Diana and Endymion—Euridice carried back to hell—Europa on the bull—Aurora and Cephalus in a chariot, drawn by two horses, Titan asleep, and Cupid flying with a basket of roses—Venus and Anchises—Hercules and Iole—Cupid tying a satyr—Salmacis and Hermaphroditus—Syrinx turned into reeds by Pan—Leander, conducted

by Bassano---two battle-pieces, by Bourguignone!!!---our Saviour's passion, supposed to have been done by Buonarotti ---a Madonna, by Guido---a holy family, by Poussin!!!---a painting on stone, by Titian---a Madonna and child, with a rabbit, by ditto---a Magdalene, by Paul Veronese. *Not very cold. Give three pauls.*

by Cupid, swimming to Hero—Perseus and Andromeda—combat of Perseus and Phineas—Polyphemus playing on the pastoral reed, to charm Galatea—Polyphemus going to hurl the fragment of a rock at Acis—Jupiter and Gany-mede—and Hyacinthus and Apollo. In another apartment, called *Il Gabinetto*, are some valuable paintings, by Annibale Caracci, &c. In the Piazza before the Farnese palace are two magnificent granite basons, said to be the finest in Rome. *Not very cold. Give three pauls.*

V. *Palazzo Farnesina*. The hall *below-stairs* is finely painted in fresco by Raphael and his scholars: subject, the history of Psyche. The two large paintings on the ceiling represent the council and banquet of the gods!!!—in one of the angles are the Graces; and she whose back only is seen is said to have been entirely executed by Raphael himself!!!—In an adjoining room is the celebrated Galatea of the same great master, and a fine colossal head in one of the *lunettes*, sketched with charcoal by Buonarotti, while he was waiting for one of his scholars.*—

* We are told, that Buonarotti, thinking the figures in this room too small for the situations in which they are placed, drew the above-named head, in order to make Raphael sen-

On the ceiling, Diana in her car, drawn by bulls; and the fable of Medusa; together with several other ornaments, by Daniello da Volterra, Sebastiano del Piombo, and Baldassar Peruzzi. In the hall *above-stairs* is Vulcan's forge, by Peruzzi, and a beautiful frieze, painted by the scholars of Raphael. *Not very cold. Give three pauls.*

NINTH DAY.

I. *Palazzo Rondonini.* Here was a remarkably fine sketch, by Guido, and an exquisite antique Medusa's head; but whether they still remain cannot be ascertained, as the palace is shut up.

II. *Palazzo Borghese.**

sible of his error: and the latter is said to have felt the criticism so poignantly, that he was disgusted with his work, and never finished it.

* This palace contains a large collection of fine pictures; and as the rooms are dark, it is advisable to go on a fine day. *Ground-floor.* A portrait of Titian, by himself---St. Peter in prison, by Mola---Roman charity, by Guercino---a school-master, by Moroni---a Madonna, by Titian---Diana shooting, by Domenichino---a Madonna and child, by Titian---a descent from the cross, by Garofalo---a *presepe*,* by Bassano---the

* This is a representation of our Saviour in the manger, attended by the blessed Virgin, Joseph, &c. There is another kind of *presepe* exhibited in

III. *Palazzo Giustiniani*, built upon Nero's baths, whence many of the statues, busts, and other antiques were taken. In the hall *above-stairs* is a statue of Marcellus sitting.*

Madonna, and another saint, by Albert Durer---S. Francesco on a gold ground, by the same---a Madonna, by Raphael!---a sketch, by Bassano---a landscape, by ditto---portraits of Cardinal Borgia and Machiavelli, by Raphael, or Titian!---portrait of Raphael, said to be the most like him of any one now extant---a Madonna, by Titian---a holy family in Titian's first style---a small picture, by Raphael---a small charity, by ditto---a Madonna with a bird on her finger, by Guercino---a descent from the cross, by Raphael---the temptation of S. Antonio, by Annibale Caracci---S. Caterina, by Parmegiano---the Muse, vulgarly called the Sibyl, of Domenichino---a *presepe*, by Titian---the Madonna and child, by Raphael---our Saviour when a child, standing between two other children, by Vanni---paintings on glass, by Carlo Maratti---Æneas and Anchises, by Barroccio, done when he was seventy---divine and profane love, by Titian---the Graces, by the same---David, by Giorgione---St. Cecilia, by Guido---Venus, Cupid, and a Satyr, by Paul Veronese---a Madonna and child, by Leonardo da Vinci---a sketch, by Raphael---a Madonna and child, by Carlo Dolci---The apartments *above-stairs* contain several things worth seeing. *Not very cold. Give four pauls.*

* Pictures. *Second room*---Our Saviour with the two Maries, by Annibale Caracci. *Third room*---The miracle of the loaves and fishes, by Lodovico Caracci. *Fourth room*---*Noli me tangere*, by M. A. Caravaggio---the woman taken in

Roman-Catholic countries, at Christmas, and consisting of our Saviour as an infant, the blessed Virgin, Joseph, the wise men of the East, camels, &c. all wrought in wax, and sometimes well executed.

TENTH DAY.

I. *Palazzo Altieri*. The princess's private apartments are fitted up with peculiar elegance, and the doors made of oriental alabaster, and adorned with fine columns of porphyry.*

adultery, by Paul Veronese---Judith with the head of Holofernes, by Andrea Mantegna---a head, by Raphael. *Fifth room*---A holy family, by Garofalo---Moses, when a child, by Guido---Rachael, by Niccolo Poussin!!!---a holy family, by Baroccio. *Gallery*---Marriage of Cana, by Paul Veronese!!---Christ dead, by L. Signorelli---the judgment of Solomon, by N. Poussin---the Madonna and Elizabeth, by Agostino Caracci *Ninth room*---Our Saviour risen from the grave, by M. A. Caravaggio---the baker's daughter, by the same! *Tenth room* Christ giving sight to the blind, by L. Caracci---the last supper by Albano. *Sculpture*---A statue of Paris, or Hymen!!!---a Greek statue, with the arms elevated!!!---a bust of Alexander---another of Vitellius---a large vase, adorned with beautiful *bassi-rilievi*!!---a goat---bust of a faun!!---a statue of Minerva, with the serpent at her feet, said to have been found in the temple of Minerva-Medica!!!---a celebrated *basso-rilievo* of Amalthea giving suck to Jupiter, fastened into the wall!!! *The rooms which contain the pictures are tolerably warm; those which contain the statues very cold. Give four pauls; and go on a light day, this palace being dark.*

* Princess's apartments. Good busts---an unfinished picture, by Correggio---statue of a faun!!---Joseph interpreting the baker's and butcher's dreams, by Salvator Rosa! *Not cold. Give two pauls.* The prince's apartments contain---the massacre of the Innocents, by Poussin---Lucretia, by Guido---Charity, by Guercino---philosophers, by Spagnoletto---and a descent from the cross, by Vandyck. *Not cold. Give two pauls.*

II. *Palazzo Colonna*. This noble edifice is divided into two parts, each of which has it's *Custodi*. The right-hand division, when the sun shines upon it, is very warm; the left-hand division very cold.*

* Ground-floor. Library---and *tempera*-paintings, by G. Poussin and other celebrated masters: these apartments, however, are not usually shewn. *On the staircase*---a statue of a slave, and a fine porphyry head of Medusa, in *basso-rilievo*. Right-hand division---*First room* adorned with pictures---two paintings (originally joined together), in Raphael's first style---an *Ecce Homo*, by Albano---a descent from the cross, by Bassano---Ganymede with the eagle, by Titian !!!--Europa, by Albano---a poor man eating, by Annibale Caracci a portrait, by Tintoret---two ditto, by Titian---a Madonna and child, supposed to be by Raphael---Venus and Adonis, by Titian---portraits of Calvin and Luther, by Titian. *Gallery*. This apartment is strikingly magnificent, with respect to it's size, marbles, cabinets, statues, and pictures. *Entrance, or vestibule, to the gallery*---On one side of the ivory and ebony cabinet is a beautiful landscape, by Claude Lorain !!!!! On the other side, an almost equally beautiful one, by Poussin !! Above the cabinet, a landscape, by Poussin !!! The cabinet is wonderfully executed. On the same side with the cabinet of precious stones, are two capital landscapes, by Salvator Rosa !!! This entrance contains many more fine landscapes by Claude, &c. *In the Gallery* are---Judith with the head of Holofernes, by Guido---Venus and Cupid, by Paul Veronese ---the prodigal son, by Guercino---marriage of St. Catherine, by Parmigiano--Adam and Eve, by Domenichino--our Saviour at supper, by Bassano---the triumph of David, and the martyrdom of St. Agnes, both by Guercino---a statue of Diana! and another of Flora!---an *Ecce Homo* by Correggio---the plague, by Niccolo Poussin !!!---an *Ecce Homo*, by Albano---a Sibyl, by Guercino---sketch of a Magdalene, by Guido---

III. *Palazzo Doria.* This vast palace is comfortably warm, the gallery excepted.*

death of Regulus, by Salvator Rosa !!!---a battle, by the same---a *pietà*, by Guercino. *Left-hand division*---Sketches, by Borgognone---a tempest, by Backhuysen !---another sea-piece, by the same---a Claude---the famous Belgic column, once placed in the temple of Bellona !!!---the apotheosis of Homer !!!---Cupids sleeping. *Second floor*---a Magdalene, by Guido !!!---sketch of the martyrdom of St. Peter, by Titian !!!---a Madonna and child, by Battoni---a landscape, by Lucatelli. *Give three pauls to each Custodi.*

* *First room*---Landscapes, by G. Poussin. *Second room*, a landscape, with figures, by Poussin, representing the birth of Adonis!---ditto, representing Venus stealing Adonis from his mother, by the same painter !---a Turkish woman on horseback, by Castiglione! *Third room*---a landscape, by both---several pictures by Bassano---one by Albano. *Fourth room*---a descent from the cross, by Paul Veronese---Cain and Abel, by Salvator Rosa !---Christ bearing his cross, by Frangepani!---portraits of Bartoli and Baldi, by Raphael !---a *pietà* by Annibale Caracci---a portrait of a lady, by Rubens ! *Fifth room*---two small pictures, by Andrea Mantegna---portrait of Holbens, by himself---ditto of his wife, by himself. *Sixth room*---Icarus and Dedalus, by Albano. *Gallery*--Two pictures, by Massilino---Elizabeth meeting Mary, by Garofalo---a Madonna, by Sassoferrato---a Magdalene, by Calabrese---ditto, by Titian !---a Claude !!!---six semi-circular pictures, by Annibale Caracci !!!--S. Rocco, by Schidone--a Claude !!!---the creation of animals, by Breugel !! *Small rooms adjoining to the Gallery.* *First room*---A sketch, by Titian. *Fourth room*---A landscape, by Bassano---ditto by Poussin---two ditto, by both. *Gallery continued*---A Claude !!!---the prodigal son, by Guercino---St. Agnes, by the same---portrait of Pope Panfili, by Diego Valesquez !!!---a Madonna and child, by Guido---two landscapes, by Claude !---a holy family, by Sassoferrato---a landscape, by both---misers counting

ELEVENTH DAY.

I. *Palazzo Barberini.* On the stair-case is an *alto-rilievo* of a lion!!!—*Hall*, on the first-floor—a celebrated ceiling, by Pietro di Cortona, said to be his *chef-d'œuvre*!!!! The subject is allusive to Urban VIII. In the centre, is the Barberini arms, carried to heaven by the Virtues, in presence of Divine Providence, who is surrounded by Time, Eternity, and the Fates. On one side is Minerva vanquishing the Titans: on another are Religion and Faith, with Voluptuousness beneath, on the left hand, and Silenus on the right. On the third side are figures of Justice and Abundance, in the air: and below them, Charity on the right, and Hercules killing the Harpies, on the left. On the fourth side is a figure, which represents the Church, accom-

money, by Albert Durer!---Luther, Calvin, and Catherine, by Titian---two landscapes, by Domenichino!---Abraham sacrificing Isaac, by Titian!!---a Magdalene, by Annibale Caracci---a rural dinner, by Teniers, in which is his own portrait---a copy of the Aldobrandini marriage, by N. Poussin. *First room leading from the Gallery*---a beautiful pavement. *Second room*---two paintings, by Giotto. *Third ditto*---two pictures, by Bassano---one by Poussin---and one by Salvator Rosa! *Fourth room*---landscapes by both, and Paul Brill. *Fifth room*---landscapes by G. Poussin and Paul Brill. Give four pauls.

panied by Prudence, sending Peace to shut the temple of Janus, chasing the Eumenides, and ordering Vulcan to forge arms for the defence of Rome. *Third room*—a ceiling, by Andrea Sacchi, representing Divine Wisdom. *Cabinet*—*Lunettes*, by Andrea del Sarto.*

* Pictures of St. Paul and St. John, by Andrea Sacchi—two Poussins over the door. *Fourth room*—S. Rosalia curing the plague, by Pietro di Cortona! *Left hand wing, first room*—a holy family, by Titian. *Second room*—Noah intoxicated, by Andrea Sacchi—Apollo flaying Marsyas, by ditto—heads, by Titian and Guercino. *Up-stairs*—S. Andrea Corsini, by Guido!!!—a Magdalene, by ditto!!—St. John, by Guercino—S. Gerolamo, by Spagnoletto—Raphael's mistress, by himself!!—and a copy, by Giulio Romano!—Vanity and Modesty, by Leonardo da Vinci!!!—Death of Germanicus, by N. Poussin!!!—a Sibyl, by Romanelli—two portraits, by Titian. *Give three pauls.* The apartments of the Princess of Palestrina are said to contain a fine collection of pictures. *On the ground-floor* are several rooms which contain a large collection of statues, &c. namely—Egyptian gods—Septimus Severus, in bronze—the Etruscan divinity, Abundance—a colossal bust of Adrian—Sarcophagi—a figure of a woman washing herself!—a statue of Tiberius—another of Marcus Aurelius—an Isis—busts of Marius and Sylla!—a fine table, with a small equestrian statue in bronze of Marcus Aurelius—busts of Commodus and Trajan—a statue of Erato—a sarcophagus adorned with *bassi-rilievi*—a statue of Agrippina—large mask—fine marble columns—colossal busts of Antinous and Juno—bust of Lucius Verus—another of Marcus Aurelius—a statue of Diana—a table made of precious marbles—an antique mosaic found at Palestrina, representing the rape of Europa!—statues of Juno, Commodus, and Venus—two antique frescos found in the gardens of Sallust! one of which represents Rome Triumphant, and is quite per-

II. *Palazzo Rospigliosi*. This edifice was erected on the ruins of Constantine's baths. Here is a *Custodi* belonging to the garden, another belonging to the ground-floor and attic story of the palace, and another belonging to the first-floor. A building in the garden contains the famous *Aurora* of Guido, one of the finest frescos in Rome!!!! *Rather damp and cold. Give two pauls. Ground-floor of the palace—Rape of Proserpine*, on the ceiling of one of the rooms, by Giovanni di S. Giovanni. *Rape of Europa*, on the ceiling of another room, by the same! *Rape of Neptune*, on the ceiling of another room, by the same. *First-floor—A room ele-*

fect, the other, *Venus going to bathe*: this last has been restored by Carlo Maratti---a *clair obscur*, by Polidore de Caravaggio---Sarcophagi adorned with *bassi-rilievi*, one of which represents Apollo, Minerva, and the Muses; another, the obsequies of Meleager---Flora seated---the sleeping Faun!!! one of the finest Grecian statues that has been found at Rome; it once adorned the Mausoleum of Adrian---an altar---a sick Satyr---a column of African marble---several busts---a panther---a roe, and a goat---two statues of Silenus---an ancient bath---a sleeping Love---and a large table of Egyptian granite. *All the apartments are cold, and those on the ground-floor especially so. Give three pauls.* This palace contains an immense library. The fountain in the *Piazza Barberini* is a very fine one, though so much overgrown with weeds that it's beauties are scarcely discernible.

gantly painted in fresco, and on the ceiling, the car of Evening, by Giovanni di S. Giovanni.*

* *Ground floor of the palace*---A sketch of the celebrated descent from the cross, by Daniella da Volterra!!!---four sketches of the angels of the cupola of S. Andrea della Valle, by Domenichino!!!---St. Cecilia, by the same!!!---two paintings found in Constantine's baths!!!---head of Venus, by Titian!!! *Gallery*---fifteen ancient paintings found in Constantine's baths---several statues and busts, likewise found in the baths, among which is a head of Venus, extremely like that of the Venus de' Medici, and not inferior in beauty!!! Here is an ancient candelabrum, and a verde antique bason. ---*Very cold. Third.*---*Attic story*---*First room*---drawings of statues, by Carlo Maratti. *Second room*---four battles, by Leandre the elder---four landscapes, by Manglar; that with the figure of our Saviour walking on the sea is particularly pleasing. *Third room*---fourteen sea-pieces, by Manglar---a landscape, by Claude!! *Fourth room*---a landscape, by Paul Brill!---people blowing glass, by Gerard della Notte!---a fruit-woman and her child, by Guercino!!---a Claude!!! ---a landscape, by G. Poussin---two pictures, by N. Poussin, one representing the Madonna and our Saviour with angels!!!! and deemed exquisitely fine; the other, the four seasons, or human life, and almost equally fine!!!---a holy family, by Titian---ceiling by Carlo Maratti. *Fifth room*---Lot and his daughters, by Annibale Caracci---a holy family, by N. Poussin---Noah and his sons, by Andrea Sacchi!!---Cyclops, by Bassano---the faithful friends, by Guercino!!---a holy family, by Pietro Perugino---St. John, by Leonardo da Vinci---S. Rosalia, by Rubens---Pilate washing his hands, by Calabrese!!!---the circumcision, by Rubens---two landscapes, by Pietro Testa---two cattle pieces---a portrait, by Vandyck---ditto, by Titian. *Sixth room*---small pictures, namely---a Salvator Rosa---a Claude---a Paul Brill---two landscapes, by Luccatelli. *Seventh room*---a Madonna, St. John, and our Saviour, by Garofalo!!!---drawings, by Guercino and other celebrated masters. *Cold. Give four pauls. Fourth room, first*

TWELFTH DAY.

I. *Villa Aldobrandini*.*

II. *Villa Lodovisia*. One of the buildings in the garden of this villa contains Guercino's *Morning*!!! a *tempera*-painting, equally famous with, though totally different from, that of Guido; the one being day-break, the other sunrise. The ceiling of the room directly over Guercino's *Morning* is adorned with a beautiful figure of Fame, accompanied by War and

floor---the visitation, by Gerolamo Muziana---Samson sleeping, with his hair cut off, by Ann. Caracci---a hunt, by Paul Brill---several landscapes, by the same---Andromeda, by Guido---our Saviour and the twelve apostles, all in separate pictures, by Guido!!! our Saviour exquisitely fine!!!! *Not cold. Give three pauls.*

* *In the first floor* of this Villa is an antique fresco-painting, found in Titus's baths, and commonly called the Aldobrandini marriage; it is injured by time, though still sufficiently perfect to furnish a convincing proof of the excellence of ancient paintings. *Second floor*---a portrait, by Tintoretto, of S. Niccolo di Tolentino!---an original sketch, by Giulio Romano, of his Apollo and the Muses!---another head, by Tintoretto---a dead Christ, by Andrea Mantegna---Bacchus and Ariadne, by Titian!---the miracle of the demoniac boy, by Garofalo!---our Saviour and two of his disciples, said to be by Titian---the repose of the gods, by Giovanni Bellini, Titian's master---a concert, by Parmigiano. *On the out-side of the Villa* are some celebrated *alti-rilievi*, representing boxers, a sacrifice, &c. *Rather cold. Give three pauls.*

Peace, all by Guercino!! Give three or four pauls. It is necessary to choose a dry warm day for seeing this villa; every thing worth notice being in the garden, which is extremely damp and cold.*

III. *Chiesa di S. Agnese fuore di Porta Pia.*

This edifice was erected by Constantine the Great, over the grave of St. Agnes, at the desire of his daughter Constantia. Here are sixteen antique columns, two of which are beautifully fluted. The high-altar is of precious marbles; and under it lies the body of St. Agnes. The *baldaquin* is supported by four fine porphyry pillars. In the chapel of the Madonna is a curious antique candelabrum; and over the altar a head of our Saviour, by Buonarotti. Behind the church of S. Agnese is that of *S. Costanza*, dedicated by Constantine to christian worship, that it might serve as a burial-place for his daughter. This beautiful and interesting

* Another building contains a celebrated statue of Mars!!! ---a beautiful group, supposed to represent Phædra and Hippolitus, by Menelaus, a Grecian sculptor!!!!---another group called Petus and Aria, but not Grecian!! and a *basso-rilievo* of Pyrrhus!!!!---Near the garden gate is a celebrated head of Juno; and, in the garden, a statue of a senator, with "Zenon," the name of a Greek sculptor, on the drapery.

edifice, supposed to have been originally a temple of Bacchus, still retains it's ancient form. The cupola is supported by twenty-four granite columns, placed in a double row; and in the middle of the church is an elevated square, where the pagan-altar seems formerly to have stood, and where now rest the bones of S. Costanza. That part of the roof nearest to the circular wall is adorned with curious ancient mosaics, representing a vintage; and the porphyry sarcophagus in the museum at the Vatican ornamented with boys and grapes, was taken from this temple. *These two churches may be seen at any hour, as the Sacristan resides on the spot: they are extremely damp and cold. Give a paul and a half.*

THIRTEENTH DAY.

I. *Villa Doria*; particularly interesting, from having once belonged to Raphael, who has embellished it with paintings by his own hand; one of which represents the marriage of Alexander; and another, Genii shooting at a mark. Here likewise are paintings by Raphael's scholars. *Give two pauls.*

II. *Villa Borghese.* (*This beautiful and magnificent Villa is so cold, and so much is to be seen in the grounds, that it should be visited in warm dry weather only.*) On the outside of the house—Priam imploring Achilles to restore the body of Hector, a *basso-rilievo*. In the hall—an *alto-rilievo* of Curtius leaping into the gulph!!!! opposite to this, another *alto-rilievo*, which seems to represent a sacrifice. *Second room*—A celebrated vase, adorned with Bacchanals!!!—Venus coming out of the bath, *Third room*—A recumbent Bacchus—the bust of Scipio Africanus—a standing Bacchus. *Fourth room*—Group of the Graces—sleeping boys, by Algardi—boys with a goat—statue of Belisarius sitting—ditto of a boxer—a landscape, by Moore. *Fifth room*—Bust of Lucius Verus!!!—bust of Marcus Aurelius—two statues of fauns. *Sixth room*—the Hermaphrodite, one of the most celebrated pieces of sculpture in Rome!!!! the mattress is by Bernini, and excellently well done, insomuch as to be called, sarcastically, his *chef-d'œuvre*! *Seventh room*—the fighting gladiator, by Agassias, the Ephesian!!!! said to be the finest piece of sculpture remaining in Rome, the statues on *Monte Cavallo* excepted; one arm was restored

by Buonarotti—statues of Polinia and Ceres—a wolf, in *rosso-antico*, suckling Romulus and Remus. *Eighth room*—Egyptian divinities—statues of Juno, Diana, and a Moor. *Ninth room*—Silenus, with Bacchus in his arms!!!—the Centaur vanquished by Love!!! *Up-stairs*—a picture of Venus, by Titian!!—a small highly finished picture of a countryman with his bottle, and some other paintings, chiefly of the Flemish school. *Give two pauls.*

Building opposite to the large and beautiful fountain in the grounds—a collection of statues found at Gabia, among which are a celebrated bust of Marcus Agrippa!!!—a statue of Germanicus—another of Cicero—a bust of Adrian—another of Tiberius—and a greyhound! *Give one paul.*

III. *Villa Madama.* This house was designed by Raphael, and adorned with paintings by his scholars. *Give a paul and a half.*

N.B. Every *Basilica* is, or ought to be, always open. Persons wishing to be sure of admittance at any given hour to the palaces and villas, should send a day before-hand. At the Capitol and Vatican admittance is easily obtained at almost every hour: at St. Peter's it is wise to

appoint the Sacristan a day before-hand. Persons wishing to see small and unfrequented churches should send a day before-hand.*

There are cloth-shoes sold in the streets of Rome for about three or four pauls the pair ; which invalids should always put on over their other shoes or boots, when they visit churches, palaces, and villas. It is likewise prudent to put on an extra coat or cloak, on going into most of the above-named edifices, and to pull it off on coming out ; in short, too many precautions cannot be taken, in order to mitigate that dangerous chill which is the inevitable consequence of remaining long in large, damp, and uninhabited apartments, with marble or brick floors ; and persons with weak lungs should on no consideration venture into the coldest churches, palaces, &c. During the months of May and October, however, the contrast between the external and internal air is less than at other periods.

A variety of things highly worth notice are constantly to be met with at the different artists in Rome. Among these, the *newly-found statue*

* I say nothing of the Palazzo and the Villa Albani ; believing them both to be entirely robbed of all their treasures.

of *Tiberius* seems to rank highest. This statue was discovered at Piperno, the ancient *Priver-num*, between Rome and Naples : it is a sitting figure. Addison says, that about four years previous to his visiting Italy, a large piece of marble was found near Pozzuoli, which proved to be the pedestal of a statue erected to *Tiberius*, by the fourteen cities of Asia that were thrown down by the earthquake which happened at our Saviour's crucifixion, and which the Emperor assisted the inhabitants to re-build.

There are two medals of *Tiberius*, stamped on the same occasion, in both of which he is represented sitting, with a *patera* in one hand and a spear in the other ; in short, precisely in the posture of the newly-found statue.

The statue of *Antinous*, discovered at *Palestrina* during the autumn of 1793, is of beautiful Greek marble, and about eleven English feet high ; he is in the character of *Bacchus*. His left hand once held a thyrsus of bronze, and close to his left leg stands the mystic basket of *Bacchus*. The bronze drapery which originally covered part of this figure is, like the thyrsus, lost : the face and hair exactly resemble the *alto-rilievo* of *Antinous* at the *Villa Albani*. The

character is beautiful, the position grand and imposing, the execution delicate, the colour that of fine ivory, the preservation of the marble perfect; in a word, this is deemed the finest of all the statues of Antinous—such, at least, seems to be the opinion of our British Phidias, Mr. Flaxman.

A statue of Minerva, said to be of the very finest Greek workmanship, has lately been discovered at Veletri, where I believe it still remains.

There are a great many hospitals at Rome, which so amply supply mendicants, that it is said they all may, for asking, be furnished with two or three meals a day, and a bed to sleep upon.

The Hospital of S. Spirito is a noble edifice; it receives foundlings, and sick persons of all descriptions.

The Hospital of S. Michele, also, is a fine one; it receives orphans and aged persons of both sexes, and likewise serves for a house of correction. The tapestry made here is worth seeing.

ANTIQUITIES AND CHURCHES OUTSIDE OF
THE CITY-GATES.

I. *Chiesa di S. Sebastiano alle Catacombe.*
Here are the celebrated Catacombs, originally formed, it is supposed, by the Gentiles, and whence they took the *Pozzolana* of which their buildings were made. The Christians enlarged these Catacombs, and in times of persecution used them as hiding-places and sepulchres. They are said to extend many miles, and in some places consist of stories, or passages, lying one under another. You frequently ascend and descend in these caverns; and 'tis often necessary to stoop in going through them. The passages are not usually above two or three feet in breadth; though there are chambers from four to six feet broad, and from six to eight in length, where, it is said, the primitive Christians performed their religious exercises. In both sides of the walls are cavities about a span and a half high, and between four and five long, many of which are open, and empty, others walled up with pieces of marble, sometimes containing an inscription. Few of these cavities are large enough to hold a full-grown person, though the

skeletons of children have frequently been found in them ; and this circumstance makes the conjecture (that children, among the Heathens, were oftener buried than burnt) very plausible. Here have been discovered several Lachrymatories ; and here, likewise, are places for cinerary urns. When this mark ("P") is found upon a monument, it is deemed a sure indication of a martyr's sepulchre, being a composition from the Greek and Latin alphabets, to denote *Pro Christo*. The cross on a monument is also considered as a sign that a Christian lies buried there ; but it should also be remembered that, a cross was the Egyptian emblem of eternal life, and many crosses have been discovered upon Egyptian tombs, and likewise in the temples of Serâpis. The extent of the Roman Catacombs cannot be accurately known, because it is impossible to explore every part of them, as their communications with one another are so intricate that several persons have lost themselves in these subterranean labyrinths, which are, however, supposed to be the *Puticuli* mentioned by Horace, Varro, and Fastus Pompeius, where the bodies of slaves only, or persons whose circumstances would not allow of their being burnt

on funeral-piles, were deposited ; but in process of time, persons of a higher rank might probably be interred here ; for the Romans, before Christianity prevailed, often buried their dead, as is evident from monumental inscriptions, beginning with the words *Diis manibus*. *These Catacombs may be explored in Winter only, with safety ; but even during Winter, persons whose health is delicate should not venture down. Give five pauls.*

II. *Sepolcro di Cecilia Metella*. This is one of the most perfect sepulchral monuments of ancient Rome ; and was erected by Crassus, to enclose the remains of his wife, Cecilia Metella.

III. *Cerchio di Caracalla*, Remnants of the walls still remain.*

IV. *Tempio di Bacco*, now *Chiesa di S. Urbano alla Cafarella*. Four Corinthian co-

* Foundations may be discovered of the two obelisks which terminated the *Spina*, a sort of separation that ran lengthways through the Circus, and formed the Goals. Near the principal goal, on one side, behind the benches, stands the tower where the judges sat. One of the extremities supported a gallery for the musicians, and is flanked by two towers, whence the signal for starting was given. As the drivers had the reins tied round their bodies, and the chariots were occasionally overturned, melancholy accidents took place : and for the bruised and dead charioteers a large gate was appropriated, in the side of the Circus ; as the ancients

lums of white marble, which once supported the portico of the temple, and now adorn the church, are all the remains of antiquity we discover here, and are but little worth notice.

V. *Fontana della Dea Egeria*, consecrated to this nymph and the Muses, by Numa Pompilius. The statue of Egeria, sadly mutilated by time, is still visible at the upper-end of the grotto ; she is in a recumbent posture ; and round the grotto are niches wherein the Muses formerly stood.

VI. *Chiesa di S. Paolo alle tre Fontane*, remarkable for being the spot on which this great Apostle suffered, and where considerable numbers of Christians were executed, by command of the Emperor Dioclesian, after he had employed them in erecting his baths.

VII. *Basilica di S. Paolo fuori delle Mura*. This vast edifice was erected by Constantine the Great over the grave of St. Paul, enlarged by

deemed it a portentous omen to go through a gate defiled by the passage of a dead body. On the end opposite the starting-post was a triumphal gate, or arch, through which the triumphal charioteer drove. This Circus contained twenty-seven thousand spectators.

See *Eustace's Classical Tour*.

Theodosius, and finished by Honorius: it's chief ornaments are one hundred and eighteen magnificent columns of precious marble, taken from Adrian's Mausoleum. The altars are adorned with columns of porphyry, and the pavement abounds with fragments of ancient sepulchral inscriptions. In the arch of the great nave is a mosaic made in the year 440, and the centre-door, consisting of bronze, embellished with *bassi-rilievi*, was cast at Constantinople in 1070.

VIII. *Sepolcro di Cajo Cestio*. This Pyramid erected in memory of Caius Cestius, *Septemvir Epulonum*, or, Provider for the feasts of the Gods, is above an hundred feet high. Within-side is a room once adorned with paintings, which now, however, are almost totally effaced.

IX. *Basilica di S. Lorenzo fuori le Mura*, anciently the temple of Neptune, of which there are considerable and beautiful remains; namely, the six pillars of the portico, and those of the *tribuna*, together with the entablature. This church was built by Constantine, the Great over the graves of St. Lorenzo and other Christian martyrs. The pavement is very beautiful; and near the great door is a fine antique sarcophagus,

the *bassi-rilievi* on which represent marriage-ceremonies. Here likewise is another antique sarcophagus, with Bacchanalian emblems. *This church is always open; but extremely damp and cold.*

LETTER XVIII. ■

Rome, January 1798.

HAVING finished my account of Rome, I will now proceed to mention what we found the most convenient way of visiting it's environs.

TIVOLI.

This excursion can only be undertaken with advantage in dry and temperate weather (autumn is the best season); and supposing the party to consist of two persons only, the most comfortable plan is to hire an easy carriage and a pair of strong horses, to carry you to Tivoli and S. Cosimato, and remain out three days: for this carriage you may probably pay about ten scudi to the job-man, and six pauls per day to the coachman. The distance from Rome to Tivoli is said to be about eighteen Roman miles. You are four or five hours in going; the ascent to

the latter place being long and sharp. Persons having their own carriage usually pay three scudi per day for every pair of horses, and six pauls for every driver.

Three miles distant from the gate of S. Lorenzo is the *Ponte Mammole*, built by Mammea, mother of Alexander Severus, and under which passes the Teverone, or Anio. Twelve miles from the above-named gate, is the *Lago de' Tartari*, anciently a volcano; and further on, the *Ponte della Solfutara*, and the *Ponte Lucano*, all very interesting to the Naturalist. Still further on, is the *Sepolcro della Famiglia Plautia*. *Tivoli* (the ancient Tibur) is built upon rocks formed of a deposition from the water, which descends from the calcareous mountains of the Apennine; these rocks abound in the neighbourhood, and seem to prove that the spot on which Tivoli now stands, together with much of the adjacent country, was originally under water. We went to the inn called *La Sibilla*, from a beautiful temple of that name standing in the garden of the house: it is said, however, to be in reality a temple of Vesta, the temple of La Sibilla, which stood close to it, being now converted into a church. At the inn

you may generally have dinner for six or eight pauls per head, and beds for four. The attic-floor (which is the driest) commands a view of the fine cascade of the 'Teverone. Persons who care much about eating should take meat, bread, and wine with them, as fish and eggs are the only provisions likely to be found at Tivoli. We went before dinner to see the *Grotto di Netiuno*, which lies immediately under the garden of the inn, and is well worth viewing; *though so damp as to be dangerous to invalids*. After dinner we visited the *Tempio della Tosse*, which is quite entire, and beautifully crowned with shrubs; (it resembles the temple of Minerva Medica at Rome)—and then walked round the Terrace to see the *Cascadelle*, *Mæcenar's Villa*, and the *Villa d'Este*, which objects render this walk one of the most interesting in Italy.

SECOND DAY.

We set out early in the morning for *S. Cosimato*, a convent ten miles distant from Tivoli: this convent is built upon a cliff overhanging a deep and narrow valley, through which flows a river, that from being considerably obstructed

in its course by fragments of rocks, apparently fallen from the surrounding precipices, is broken into thundering torrents and natural cascades. The most curious object here is the *Claudian Aqueduct*, one arch of which, where it crossed the river, is yet standing; and this aqueduct was carried through the heart of several mountains, and extended to Rome, a distance of near sixty miles; and the labour so stupendous a work must have cost is almost inconceivable. The entrance into one part of it is just under the convent-garden; you go down with lights, and may pass a considerable way under the mountain, where the aqueduct is as perfect as if made but yesterday, not even the plaster having suffered any injury from time. The mountains of S. Cosimato are formed of the same tartareous deposition with those of Tivoli. After having taken some refreshment, which we carried with us, we set out for *Horace's Villa*, three miles distant from the convent; and whither you must either go upon an ass, or walk, there being no carriage-road further than S. Cosimato. After taking a view of the villa and the *Sabine farm*, we returned to the convent, where the monks shewed us a book which describes the ancient

site of the villa, and likewise mentions the old names of every place and river in the neighbourhood. We then went back to dine at Tivoli.

THIRD DAY.

We visited the *Villa Adriana*, two miles from Tivoli, and on the way back to Rome. The edifices belonging to this villa are supposed to have extended seven miles. Here were three theatres, a *Hippodrome*, a *Pecile*, resembling that of Athens, the Stoic's temple, the library, temples of Diana and Venus, the Imperial apartments, rooms for the Emperor's family, the temple of Apollo, where are niches for the nine Muses, the soldiers' quarters, built under-ground, yet quite dry and perfect, baths for women, baths for men, philosophical schools, apartments for the philosophers, the *Canopo*, a temple, built in imitation of that of Serapis in Egypt, &c. &c. Some remains of the above-mentioned buildings may still be discovered.

The natives of Tivoli and its neighbourhood are, generally speaking, savage. There is another inn beside La Sibilla, but it is reckoned a very bad one, though, perhaps, less damp and

noisy than La Sibilla, where the sound of the water-fall frequently prevents travellers from sleeping.

PALESTRINA.

Palestrina, the ancient *Præneste*, is somewhat above twenty English miles from Rome, and merits notice on account of the famous temple of Fortune, erected here by Sylla, and afterward repaired and decorated by Adrian, of which there are considerable remains, although the town of Palestrina is built on it's foundations. The mosaic taken out of this temple, and now placed in *the palace of Prince Barberini*, is a curious piece of antiquity ! Winkelmann supposes it to represent the arrival of Menelaus and Helen in Egypt.

We hired horses for two days, took provisions with us, and set out early in the morning. The road is good, and the inn not very bad.

FRASCATI.

Frascati, the ancient *Tusculum*, is about twelve English miles from Rome ; and as the road is

good, travellers may easily go and return in the same day, by setting out early; though it is more advisable to sleep one night at Frascati. In the way thither we saw *Grotto Ferrata*, which lies very little out of the direct road, and whence to Frascati (about one mile and a half in distance), the drive is delightful. *Grotto Ferrata*, usually denominated the *site of Cicero's Tusculan Villa*, is particularly famous for some beautiful paintings in the Abbey, by Domenichino, the most celebrated of which is the demoniac boy!!! At Frascati the colossal bust of Antinous in the *Villa Mondragone*, which belongs to the Borghese-family, is highly worth seeing; it was found at Tivoli, and, according to Winkelmann, may be ranked among the finest things yet discovered in sculpture! The *Villa Falconieri* merits notice.

The inn at Frascati is a tolerably good one; it is advisable, however, for travellers to carry cold meat with them.

I will now close my letter with what seems to me the present character of the Romans. This people, taken collectively, neither possess the worth of the Tuscans, nor the good-humoured buffoonery of the Neapolitans, though

many individuals are extremely amiable. The nobles seldom trouble themselves to attain much erudition ; but are polite and kind to foreigners. Gentlemen belonging to the church and law are usually well-informed ; it is, however, remarkable, that the most learned of these are not Romans by birth. Tradesmen make no scruple of imposing upon foreigners ; and the populace are not only inclined to cheat and thief, but likewise to be savage, passionate, malicious, and revengeful. The people in general still retain much of their former haughty character ; and the inhabitants of Trastevere, said actually to descend from the ancient Romans, are not only brave, to ferocity, but so proud of their ancestors, that nothing can induce them to match with a person who does not boast the same origin.

A gentleman told me he lodged in the house with one of these Trasteverini, a barber by trade, and wretchedly poor, when his daughter was addressed by a wealthy and respectable German ; but notwithstanding these advantages the lover received a rude and positive refusal from the mother of the girl. My acquaintance, surprised at this behaviour, asked the mother why she acted so imprudently ?—" Your daughter,"

continued he, "is wholly unprovided for ; surely then you ought to rejoice in an opportunity of uniting her to a rich and worthy man." " Rejoice in uniting her to a foreigner—a barbarian !" exclaimed the woman : " no, sir ; were my daughter capable of cherishing so disgraceful an idea, I should not scruple to plunge a dagger into her heart !"

The best hotels at Rome, before it was revolutionized, were Margariti's, Sarmiento's and Pio's.

LETTER XIX.

Naples, September 1797.

BEFORE I enter upon a description of this city, I will give you a short account of the country through which we passed on our way from Rome hither.

Albano, the first object worth notice on the *Via Appia*, is a beautifully situated town, and contains a Mausoleum, called that of *Ascanius*, the son of *Æneas*, though many authors suppose it to be the tomb of *Clodius*. Here, likewise, near the gate leading to *Riccia*, anciently *Aricia*, is another Mausoleum, terminating in several pyramids, and called the tomb of the *Horatii* and *Curiatii*, although more probably that of *Pompey the Great*.

Lago Castello, or the lake of *Albano*, is the crater of an extinct volcano, and seven or eight miles in circumference. The canal of this lake,

called the *Emisario*, one of the most extraordinary works of the ancient Romans, is said to have been made during the siege of Veii, in obedience to the Delphic oracle. At *Castel Gondolfo*, one mile distant from Albano, is the Villa Barberini, the garden belonging to which comprises the ruins of *Domitian's Villa*.

Six miles distant from Albano, is the site of the ancient *Lavinium*.

Veletri, once a considerable town belonging to the Volsci, is celebrated for being the country of Augustus.*

Between Veletri and Terracina lie the Pontine Marshes (*Paludi Pontine*), said to be about twenty-four miles in length. Appius Claudius was apparently the first person who undertook to drain them; Cethegus and Cæsar continued the work; which, in the lower ages, was repaired by Cecilius Decius, at the command of Theodoric. Boniface VIII. was the first Pope who began to drain these marshes; Martin V. before his accession to the papal throne, was employed to continue draining them, and succeeded wonderfully, by making the canal called *Rio Martino*.

* It is, however, supposed that he was born at Rome.

The princes of the house of Medicis, and after them Sixtus V. made new canals; subsequent Popes pursued a similar plan; till at length Pius VI. completed this benevolent work, and formed a road over the marshes, justly esteemed one of the best in Europe: and so wise were the precautions he took to purify the air, that no danger is to be apprehended from it now, except during the prevalence of very hot weather.

Piperno, anciently *Privernum*, is supposed to have been the capital of the Volsci.

Terracina, a beautifully situated town, was originally built by the Volsci, and afterward became a Roman colony: the Pope has a palace here. The cathedral was erected upon the ruins of a temple of Apollo, and the portico is supported by fine fluted marble columns. Here is a curious vase, and an inscription in honour of Theodoric, first king of Italy. On the hill above the town are ruins of Theodoric's palace, and the ancient Anxur. The temple of Jupiter Anxur especially merits notice; it was erected by order of the Consul Posthumius, after the design of Vitruvius Pollio.

The *Port of Terracina*, made by Antoninus

Pius, seems to have been a fine one. A few miles distant is a building called *Torre de' Confini*, which separates the kingdom of Naples from the patrimony of St. Peter.

Fondi, a small town built upon the Appian way, once belonged to the Aurunci, a people of Latium, and in the year 1534 suffered cruelly, in consequence of an attempt made one night by Hariaden Barbarossa to seize the beautiful Julia Gonzaga, Countess of Fondi, with a view of presenting her to the Grand Signior. Julia, however, being waked by the clamours of her people at the approach of the Turks, sprang from her bed, leaped out of window, and escaped to the neighbouring mountains; while Barbarossa, being thus disappointed of his prize, revenged himself by pillaging and destroying the town, and carrying many of it's inhabitants into slavery. The air here is deemed unwholesome.

Itri, another small town, anciently called *Mamurra*, is likewise built upon the Appian way.

Near Molo-di-Gaeta, on the right of the high road, is an ancient tower, supposed to be the tomb of Cicero, erected on the spot where he was murdered.

Molo-di-Gaeta is a beautifully situated town, in a wholesome air. At Gaeta is a building called *Torre d'Orlando*, supposed to have been the Mausoleum of Munatius Plancus, the founder of Lyon. In the *Baptistery of the Cathedral* at Gaeta, is a *basso-rilievo*, representing Ino, wife of Athamas, king of Thebes, sitting on a rock, and hiding one of her children in her bosom, to save it from it's father's fury. This *basso-rilievo* bears the name of Salpion, an Athenian sculptor.

After quitting Gaeta, you pass the *Garigliano*, anciently the *Liris*, in a ferry; and near this river, on the Gaeta side, are ruins of an amphitheatre, an aqueduct, &c. supposed to have been part of the ancient town of *Minturnum*.

Capua is a dirty town, which contains little or nothing worth notice, except fragments of antiquities taken from the old city, among which are colossal heads, that once adorned the amphitheatre of ancient Capua, and are now placed in the court of the Governor's palace.

From Capua to Naples, the country is one continued garden.

LETTER XX.

Naples, September 1797.

NAPLES, in Italian Napoli, is, at first sight, one of the most captivating cities in Italy, owing to it's immense number of inhabitants, magnificent quay, and beautiful situation: this first impression, however, soon wears off; while the bad taste which pervades almost every building, induces travellers to prefer Rome, even in her present mutilated state, to all the gaiety of Naples. This last-named city is so ancient, that it is scarcely possible to pierce through the clouds of obscurity which envelop it's origin: tradition, however, reports, that it was founded by an Argonaut thirteen thousand years before the Christian æra, and afterward peopled and enriched by Greek colonies from Rhodes, Athens, and Chalcis. It anciently bore the name of Parthenope, an appellation bestowed upon it by

the Phœnicians, in consequence of it's charming situation. Near Parthenope stood another city, called Paleopolis, from being so old that it's origin was ascribed to Hercules; and when Parthenope was destroyed by her jealous neighbours, the people of Cumæ, and afterward rebuilt in obedience to an oracle, the new city was called *Neapolis*, to distinguish it from the old one, called *Paleopolis*; till at length both were joined together by Augustus. Naples, however, still retained her Grecian manners, customs, and language, and even to this day retains them in many parts of her territories.

I will now mention, in a summary manner, the objects best worth notice in this city.

The most beautiful part of Naples is it's magnificent quay, which comprehends a public walk, called the *Villa Reale*, at the entrance to which are two antique statues of warriors, and in it's centre, the celebrated group called *Il Toro Farnese*, originally brought to Rome from Rhodes, and found in Caracalla's baths, whence it was removed to the Farnese palace. It is supposed to represent Amphion and Zethus, who, by order of Antiope, their mother, are binding Dirce to the horns of a wild bull. Apollonius is said

to have executed much of this group, which has, however, been restored in so many parts that little of the antique work remains, the bull excepted.

The Palazzo Reale, erected by the Count de Lemos, Viceroy of Naples, after the design of Cav. Fontana, is a good piece of architecture.

The Piazza before the palace contains a gigantic statue of Jupiter, which was found at Pozzuoli.

Castel-Nuovo is a large fortress, which contains the *Arsenal*, and a curious *arch*, erected in honour of king Alphonso, of Arragon.

Chiesa di S. Luigi di Palazzo is a handsome church. Behind the high-altar is a painting by Luca Giordano, as are those on the sides of the choir, and on the ceiling of the sanctuary. Here likewise are paintings by P. Matteis, Solimene, &c. The Sacristy contains paintings by Giaquinto.

Chiesa di S. Spirito a Palazzo. A Madonna, by Giordano!—and the baptism of our Saviour, on the ceiling, by Matteis.

Chiesa di S. Francesco Saverio, or *S. Ferdinando*—a vault and cupola, by Matteis!

Chiesa di Sa. Maria della Solitaria—paintings

by Spagnoletto and Giordano—St. Cecilia, by M. A. Carrvaggio.

Chiesa di Sa. Brigida. Tomb of Giordano—and a cupola painted by the same master.

Castello dell' Uovo. Once a villa belonging to Lucullus, and separated from the main-land by an earthquake. William I., second king of Naples, built a palace here; it derives it's name from it's shape.

Chiesa di Sa. Teresa. Paintings by Giordano.

Ascensione de' Celestini. Paintings, by the same master.

Chiesa di Sa. Maria del Parto. The tomb of the celebrated poet, Sannazaro, stands behind the high-altar of this church, and was executed by Poggibondi, a scholar of Buonarotti's. The composition is good, though too much loaded with ornaments; the subjects allude to the Piscatory Eclógues, and other writings of Sannazaro. On the top is his bust, with his Arcadian name, *Actius Sincerus*. The two figures, now called David and Judith, were originally designed for Apollo and Minerva; the inscription, "*Da sacro cineri flores: hic ille, Maroni Sincerus, Musá proximus ut tumulo!*" is by Cardinal Bembo.

Castello di S. Elmo, formerly called S. Erasmo.

or S. Ermo. This fortress, and the *Chartreux* convent near it, are well worth seeing. If you walk, the distance from Naples to S. Elmo is inconsiderable; but from the ascent being very sharp, and continually up steps, it is fatiguing to walk. The coach road is a good one; but carriages with four places cannot go well without four horses: carriages with two places, however, may go with a pair. The fortress of S. Elmo was begun by the Normans, and the citadel erected by Charles V. This horrid-looking prison is chiefly formed out of an immense rock, and said to contain subterranean apartments, which extend to the Castello-Nuovo. The view from S. Elmo is beautiful.

Chiesa di S. Martino, belonging to the *Chartreux*-convent, rich in marbles, but too much ornamented. The twelve prophets in the nave, are by Spagnoletto!—the ceiling is by Lanfranco! The second chapel, on the left-hand, contains three pictures by Massimo, representing the life of S. Bruno!—in the choir is an unfinished nativity, attributed to Guido. Here likewise is our Saviour administering the communion, by Spagnoletto. The high-altar is immensely rich—the Sacristy contains a dead Christ, by Spagnoletto!

and a ceiling by Giordano ! In the chapter-room is a picture of the Madonna, our Saviour and S. Bruno, by Lanfranco ; and in the Prior's apartment, a celebrated crucifix, by Buonarotti ! The view from the convent-garden is particularly fine.

Chiesa di S. Severo, la Sanita, and S. Genaro de' Poveri, all lead to the Catacombs. *No invalid should visit these subterranean repositories ; the investigation of which cannot even be wholesome for persons in health, all the unhappy sufferers during the last plague having been thrown in here.* The Catacombs of Naples are said to be much larger, and finer than those of Rome ; it is not easy, however, to ascertain this, it being impossible to penetrate far into them. The general opinion seems to be, that they were, like the Roman Catacombs, public burial-places, originally made by the Pagans, who dug stone for their immense edifices, till they formed these vast caves, which were afterward devoted to the dead.*

Palazzo di Capo di Monte. Jobmen will not

* The Neapolitan Catacombs are said to extend as far as Nola ; and some authors imagine they have a communication with those of Rome.

suffer their carriages to ascend the hill on which this palace stands without four horses, for which the usual price is three ducats.*

The University, or Studii Publici, contains

* This edifice contains a very large collection of pictures, some of which are strikingly fine ; together with a celebrated cabinet of medals, cameos, intaglios, and an onyx cup, eight inches in diameter. *Invalids, however, should only visit it from the end of June to the end of October ; the apartments being, at other times, extremely damp and cold.* Most celebrated pictures—portraits, &c. by Parmigiano!—Margarita of Austria, by Titian---Giulio Clovio, by himself---Danae, by Titian!!!---the last judgment, by Giulio Romano---Venus and Adonis, by Titian!---the Magdalene, and an *Ecce Homo*, by Guido---two heads by Spagnoletto---naked children!---Democritus and Heraclitus---the resurrection---Hercules between Virtue and Pleasure---Rinaldo and Armida! and a smiling child holding back a curtain, all by the Caracci-family---the marriage of St. Catherine, by Correggio!!!---a large number of pictures by Schidone, whose works are very rare---two large pictures, with fine heads---Christ triumphant---the Madonna in glory, and two concerts of angels, all by Correggio!!!---a Madonna and child---a *tempera*-painting---a holy family with attendants the Madonna, our Saviour, and St. Catherine---and children's heads, all by Correggio!!!!---three holy families, by Raphael---Leo X. between two Cardinals, said to be a copy of the picture in the *Palazzo Pitti* at Florence, done by Andrea del Sarto---Raphael's servant, by Raphael---the holy family, by Andrea del Sarto---a head, by Leonardo da Vinci---St. George and the dragon, by Rubens---the finding of Moses, and the betraying of Christ, by Paul Veronese. This palace contains one of the four great libraries of Naples.

The above-named pictures, &c. are said to have been removed on the approach of the French, and probably may not be re-placed.

the famous colossal Hercules of Glycon !!! with many other things worth notice. This University was erected by order of the Viceroy Ferdinando Ruiz de Castro, Count de Lemos, after the design of Fontana. The front is ornamented with antique statues found at Cumæ, and supposed to have once belonged to the family of Agrippa; it was solemnly opened in 1616, by Don Pietro de Castro, son and successor to the Count. There appears, however, to have been an University at Naples, previous to this period; for the Emperor Frederic II. about the year 1224 erected the private schools, which had long flourished here, into a public seminary.

Chiesa della Verità—Good pictures.

Chiesa di S. Efrem, or Jefremo Nuovo—A fine library, with many rare manuscripts.

Chiesa di Sa. Maria Maddalena de' Pazzi, or Il Sacramento—Good pictures.

Chiesa di S. Domenico di Soriano—A cupola by Calabrese, and a picture by Giordano.

Palazzo Tarsia—Some good pictures, and one of the four great libraries of Naples.

Chiesa della Pietà de' Torchini—A cupola by Giordano!

Chiesa di l'incoronata—Some remains of paintings, by Giotto.

Chiesa di Sa. Maria la Nuova—The adoration of the Magi, by Giordano.

Chiesa di Monte Oliveto—A statue, called Joseph of Arimathea, which is, in fact, the portrait of Sannazaro—a picture representing the purification, by Vasari, who likewise painted the Sacristy—an assumption, by Pinturricchio. The library is considerable; and in the apothecary's shop belonging to the convent the famous perfumed Naples-soap is sold.

Palazzo Matalone—A handsome edifice, which contains some statues, &c.

Chiesa di S. Anna de' Lombardi—The infant Jesus and the Madonna presenting a rosary to S. Domenico, by Lanfranco.

Chiesa di Spirito Santo—much ornamented—the Madonna presenting a rosary to S. Domenico, by Giordano.

Chiesa di S. Giovanni de' Fiorentini—built by a disciple of Buonarrotti's—the architecture is admired, as are some of the paintings.

Chiesa di Sa. Trinità del Monte-Ermeo—St. Jerome, by Spagnoletto—a Madonna and saints, by the same—paintings, by Berardino.

Chiesa di Trinità Maggiore, or Gesù Nuovo.

This is deemed the finest church at Naples—it was built after the design of Novello di S. Lucano, but has suffered considerably from earthquakes; by one of which, the cupola painted by Lanfranco was destroyed, the four Evangelists excepted; the other paintings in the present cupola are by Paul Matteis. Over the great door is an immense fresco, by Solimene, representing Heliodorus driven out of the temple! The chapel of the Madonna, on the righthand, is by the same master—the chapel of S. Ignazio is adorned with fine marbles; and the whole church beautifully incrustated and paved with the same. The chapel of the Trinity contains a picture, by Guercino.

Chiesa di Sa. Chiara—A Gothic edifice, so much surcharged with ornaments, that it looks more like a ball-room than a Christian temple. The ceiling is chiefly painted by Sebastian Conca; but in that part immediately over the high-altar is a celebrated fresco, by one of Solimene's scholars, representing Sa. Chiara putting the Saracens to flight. Here are some curious Gothic tombs and *bassi-rilievi*.

Palazzo della Rocca—Some good pictures.

Chiesa di Gesù-Vecchio, or Il Salvatore—

Two paintings by Mark of Siena, and one by Solimene.

Chiesa di S. Giovanni Maggiore—This edifice is built upon the ruins of a temple which was erected by Adrian to his favourite Antinous, and some small remains of ancient fluted columns may still be traced. It was consecrated by Constantine and Helena to St. John Baptist; and in consequence of its great antiquity, a tomb which it contains has been dignified with the name of *Parthenope's Sarcophagus*.

Palazzo Filomarino—The best worth seeing of any palace at Naples, in point of pictures.

Chiesa di S. Domenico Grande, or S. Domenico Maggiore—Rather a plain church, with a handsome high-altar. Here is a portrait of S. Domenico—an annunciation, attributed to Titian; and a flagellation, attributed to M. A. Caravaggio. The ceiling of the Sacristy is adorned with a glory, by Solimene! The convent belonging to the church of S. Domenico formerly comprised the University, whose Professors taught their scholars in vaults under ground.

Chiesa di Sa. Maria della Pietà—(a chapel belonging to the Palazzo San Severo). This singular edifice is richly adorned with marbles,

and contains in every arch a sarcophagus, and a statue of one of the princes of S. Severo ; while, attached to every adjoining pilaster, is the tomb of the princess, wife to the prince in the arch—each of the last named tombs being ornamented with a statue representing the chief virtue of the lady in the tomb. One of the most remarkable statues is that of Modesty, covered from head to foot with a veil, through which, however, the features are clearly discernible, This work merits notice, from being original ;~ as neither Greeks nor Romans seem to have attempted veiling the face, and yet expressing the features. The sculptor was Corradini. Vice undeceived is likewise an extraordinary group ; it represents a man caught in a net, from which he is endeavouring to disengage himself, aided by the Genius of Good-Sense. This group is by Queirolo. On the opposite side of the chapel is a dead Christ, covered with a veil, which seems damped by the sweat of death ; an extraordinary work, attributed to Dow Giuseppe San Martino.* This chapel is so destitute of taste, that it rather

* Here also are the tombs of three unfortunate brothers, whom their uncle despatched with poisoned wine, in order to obtain their inheritance.

resembles a sculptor's shop than a Mausoleum : it is always open till eleven in the forenoon ; and the Sacristan is very thankful for a *carlino*, as, in fact, he has no claim upon strangers.

Palazzo Caraffa—Some antiquities, particularly the head of a colossal bronze horse! the remaining part of which was melted down to make a bell for the cathedral.*

Chiesa de S. Pietro à Majella—Paintings on the ceiling, by Calabrese!

Chiesa di Sa. Maria Maggiore—erected on the ruins of a temple of Diana—a fine cupola!

Chiesa di S. Paolo Maggiore—This stately edifice stands upon the site of an ancient temple, supposed to have been erected by Julius Tarsus, Tiberius's freed-man, who dedicated it to Castor and Pollux. Much of this temple remained till the earthquake of 1688 ; but now, only two columns are entire. These noble vestiges of an-

* The arms of Naples being a horse, there formerly stood one of brass near the cathedral ; the vulgar said it was cast by Virgil (whom they believe to have been a magician) ; and they entertained such superstitious notions of the great efficacy this statue had, in all distempers of horses, that when these animals were ill they were brought from every part of the kingdom, however remote, to be led round the statue ; therefore, in order to abolish so silly a custom, Archbishop Caraffa melted down the whole of Virgil's horse, except the head.

tiquity, two bases of other columns, and the trunks of the statues of Castor and Pollux (recumbent figures, half buried in the wall), are on the outside of the church, the elevation of which is very elegant, and the inside beautifully incrustated with marble, and embellished with paintings by Massimo, Belisairius, and Solimene! The Sacristy contains paintings by the last-named master! The cloisters of the adjoining convent are adorned with antique columns, and built upon the site of an ancient Roman theatre, where Nero first exhibited in public.

Chiesa di S. Lorenzo—Statues by Giovanni di Nola, and fine marble columns taken from the ancient palace of the Republic.

Chiesa di S. Filippo Neri—One of the handsomest churches in Naples. It was begun, A.D. 1586, after the design of Denys di Bartolomeo: the outside is of fine marble, the inside lined with the same, and divided into three aisles, by magnificent granite columns. Near the great door is an immense fresco, by Giordano, of our Saviour chasing the buyers and sellers from the temple!—Over the fifth altar, on the right, is Sa. Teresa, with her Carmelites, at the foot of a crucifix, by the same master—on the opposite side of the aisle, S. Francesco, by Guido!—to-

gether with the chapel of our Saviour, admired for its architecture—and between this and the high-altar is the chapel of S. Filippo Neri, containing a cupola, by Solimene, which represents the saint in glory. On the opposite side of the high-altar is another chapel, the cupola of which was painted by Solimene, the subject being, Judith shewing Holofernes' head to his army. The high-altar and its columns are of precious marbles; the pavement is marble, and very elegant. In the Sacristy are pictures attributed to Guido, Domenichino, and Palma—Here is one of the four great libraries of Naples.

The Cathedral, commonly called *Vescovado*, or *La Chiesa di S. Gennaro*, the patron of Naples, is an ancient Gothic edifice, built by Niccolo Pisano, upon the ruins of a temple of Apollo. The outside is cased with beautiful white marble, the inside by no means splendid; the font is antique, and adorned with thyrsuses and masks (strange ornaments for a Christian temple)! over the high-altar is an assumption, by Perugino. The chapel called *Il Tesoro*, and built in consequence of a vow made by the city of Naples during the plague of 1526, is a very fine one; its cupola was painted by Lanfranco! The large picture of S. Gennaro coming out of

the furnace is by Spagnoletto. The blood of S. Gennaro, collected, as it is said, by a Neapolitan lady, during his martyrdom, is kept in this chapel, and the ceremony of liquifying it performed in the months of September and May. The subterranean chapel of S. Gennaro, which contains his body, is supposed to be a remaining part of the ancient temple of Apollo, and therefore, worth notice. *Santa Restituta*, formerly the cathedral, which joins the church of S. Gennaro, was erected during the reign of Constantine, and is supported by Corinthian columns, probably taken from the temple of Apollo: it possesses no charm but its antiquity; *and is, moreover, excessively damp.*

Chiesa de S. S. Apostoli. A handsome edifice erected on the site of a temple of Mercury, and consecrated to the Apostles by Constantine; it was, however, rebuilt in 1626. Over the great door is a large fresco, by Viviani! The cupola was painted by Binaschi; and the ceiling of the middle-aisle and principal chapels by Lanfranco, who likewise did the pictures in the choir—the nativity of the Madonna is by Giordano!—and the presentation in the temple, by the same master. The high-altar is richly ornamented, and on its left is a celebrated *basso-relievo* by

Fiamingo, representing a concert of children!!—this *basso-rilievo* makes one of the ornaments of the Filomarino-chapel, great part of which was executed after the designs of Guido, by Calandra de Verceil. The chapel of the conception, on the opposite side, merits notice, as does the Sacristy.

Chiesa di S. Giovanni a Carbonara, remarkable for an immense Gothic tomb of Ladislaus, king of Naples; another of Giovanni Caracciolo: and likewise for the sculpture in the Vico-chapel.

La Vicaria merits notice, as it is curious to observe how justice, falsely so called, is administered at Naples; added to which, this once was the royal residence.*

* I was assured, by a gentleman whose authority seemed unquestionable, that the *Vicaria*, in the year 1797, contained an apartment appropriated to false-witnesses, who openly hired themselves to swear whatever might be required:---and that the political situation of the two Sicilies was, at the above-named period, terrible, I am well convinced; for government-spies were not only placed at the corner of every street, but introduced into every family; and so strong were the suspicions men entertained of each other that fathers no longer confided in their children, nor husbands in their wives; while the Neapolitan and Sicilian nobility shunned all society, except that of the English nation; lest an incautious word, uttered before their compatriots, should consign them for life to the dungeons of S. Elmo. Still, however, the king seemed beloved, especially by the common people; but such was the conduct of his ministers that all ranks agreed in thinking a revolution inevitable.

Ospedale di Sa. Maria Annunziata—This is one of the richest hospitals at Naples ; and the church belonging to it is said to be a good piece of architecture.

Chiesa di Sa. Maria del Carmine—An assumption, by Solimene.

Adjoining to the Royal Palace is the Porcelain Manufacture, which, in beauty of design, and elegance of shape, may vie with any porcelain in the world.*

Palazzo Berrio—In the garden is an elegant little building, containing a group in white marble of Venus and Adonis, said to be the *chef-d'œuvre* of Canova. *Here the servants take no money.*

The abominable Neapolitan custom of throwing dead bodies, without coffins, into burial-places under the churches, renders those which

* Here is the celebrated antique statue of Agrippina, the mother of Nero, who seems to be represented at the moment when she is told that her son dooms her to death. The mild, pathetic, deep despair, expressed throughout the whole of this charming statue, is wonderful, and proves that sculpture, when carried to it's highest pitch of excellence, can move the passions quite as much as does the finest poetry !!!—Here also are are statues of *Cariatedes*—Ceres—Isis—a Hercules in bronze strangling the serpents, with beautiful *bassi-rilievi* on the pedestal—a Mercury in bronze—an antique marble vase—statues of Caligula, Lucius Verus, and Marcus Aurelius—a bust of Homer ! &c.—together with a fine collection of Grecian vases. *Give five or six carlini.*

are most used as receptacles for the dead dangerous for the living to enter.

Travellers who wish to visit the churches best worth notice, and least objectionable on the above-mentioned account, should confine themselves to *Sa. Maria del Parto—S. Martino—Trinità Maggiore—Sa. Chiara—S. Domenico Maggiore—S. Maria del Pietà—S. Paolo Maggiore—S. Filippo Neri—S. Gennaro—and Santi Apostoli.*

Naples contains several theatres, namely—*Teatro di S. Carlo—Teatro de' Fiorentini—Teatro Nuovo—Teatro del Fondo—Teatro di S. Ferdinando—and Teatro di S. Carlino.* S. Carlo is usually considered as the finest theatre in Italy ; it was built after the design of Ametrani, and has six rows of boxes, a spacious *parterre*, and an immense stage. The looking-glasses which once adorned this theatre are now taken away, and paintings substituted in their stead ; these last, however, are not in a good taste.

The climate of Naples differs materially in different parts of the city. Persons who wish for an air congenial to weak lungs should live in the *Fouria*.

In *Largo di Castello* and it's environs, the air

is tolerably soft; but in the quarter of *S. Lucia*, the vicinity of the sea, united with the dampness occasioned by a *tufò*-mountain, directly under which the houses are built, renders the air extremely dangerous to invalids, and by no means wholesome to persons in good health. The houses on the *Chiaia* are less dangerous than those in the quarter of *S. Lucia*, because further removed from the *tufò*-mountain; but their situation is too much exposed for persons afflicted with weak lungs: beside which, the *Chiaia*, when the sun shines, is unwholesome.

Great care should be taken by foreigners in order to procure good water, a scarce commodity at Naples. That of the fountain-Medina, near Largo del Castello, that of the Marinella, in the quarter of *S. Lucia*, and that of the fountain di *S. Pietro Martire*, is excellent; but persons who do not contrive to procure water from one of these fountains, which are all supplied by an aqueduct, incur the risk of being attacked with a dysentery, or some other putrid disease.

The population of Naples is supposed to amount to about three hundred and sixty thousand souls; forty thousand of whom, according to many writers, are termed *Lazaroni*, from having no home, and being consequently

obliged to make the streets their sleeping-place; this, however, is untrue, it being quite as rare to see the indigent without a bed at Naples as in any other city of Italy : the fact is, the *Lazzaroni* sleep three or four in one bed, paying a grain each to their landlord.

There are several inns, or, more properly speaking public lodging-houses, namely—the *Albergo Reale*—the *Lione d'oro*—the *Albergo di l'Emperatore*—the *Aquila Nera*—the *Crocele*—the *Villa Imperiale*—the *Gran-Bretagna*, &c.

The character of the Neapolitans has been much mistaken by travellers, who seem inclined to think the lower classes of people cunning, rapacious, profligate, and cruel; and the more exalted, ignorant, ill-bred, licentious, and revengeful; this, however, is not, generally speaking, true; for the common people are good-humoured, open-hearted, and though passionate, so fond of drollery, that a man in the greatest rage will suffer himself to be calmed by a joke : and though a Neapolitan sometimes does an injury from the first impulse of anger, that impulse past, he never harbours malice. Those among the common people who have mixed much with foreigners, are expert in bargains and eager to extort money; while those who have

lived chiefly among each other display no such propensities; and what seems to indicate a noble disposition is, that they all may be governed by kind words, while a contrary language never fails to frustrate it's own purpose. Gentlemen of the church, law, and army, are tolerably well educated: and in this middle rank may be found as much true friendship, as much sterling worth, and as many amiable characters, as in any nation whatsoever: neither are examples wanting, even among the nobility, of talents, erudition, and moral virtue; though the government of Naples is so despotic, and consequently so jealous of rising merit, that persons who really possess power to distinguish themselves seldom dare to exert it.

I cannot dismiss this subject without mentioning a peculiar trait of charity we met with among the common people. Our cook, by birth a Neapolitan, was married to a woman whom we hired one summer as our housemaid, and, after having been with us a month or two, she requested permission to go and see her adopted child, who was, she said, very ill. The word *adopted* surprized us so much that we enquired, why a man and woman who worked hard for their bread, and were both young

enough to expect a large family of their own, had been induced to adopt a child? They replied, "that the child was a foundling, and therefore belonged to the Madonna; consequently, by such an adoption, they ensured her blessing on themselves and their own offspring:" and afterward, when we spoke of this circumstance to our Neapolitan friends, they informed us, that such instances of charity were by no means rare among the common people.

END OF VOLUME I.

NOTES.

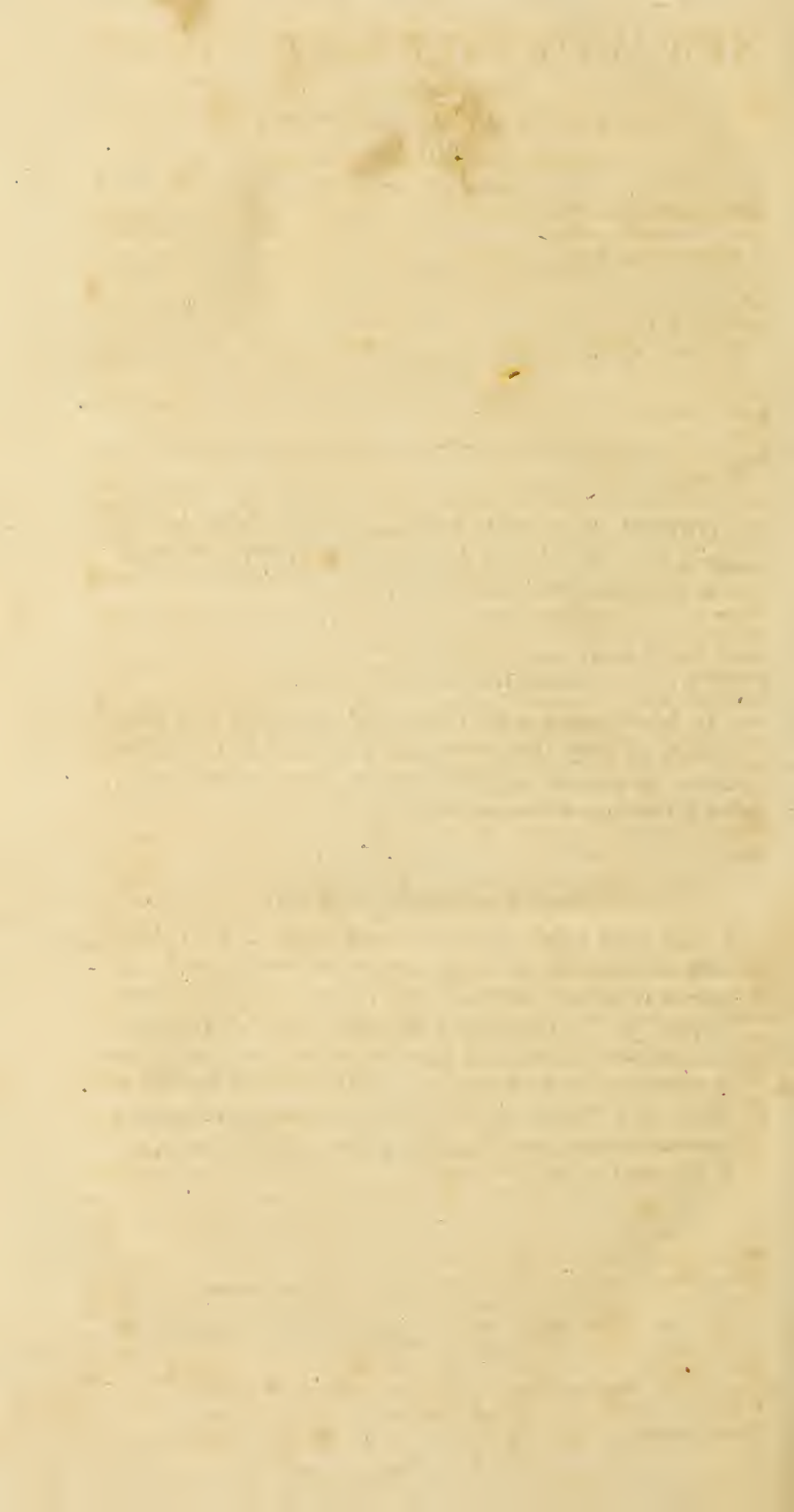
[*OWING to the Author's distance from the Press, the following Notes did not reach the hands of the Printer time enough to be printed in their proper places.*]

NOTE 1.—*Letter III. Page 45.*

It is said, upon what seems good authority, that after Corsica, in July 1794, was actually annexed to the British Crown, Bonaparte signified a wish to enter into our army ; but his services were not accepted.

NOTE 2.—*Letter XI. Page 191.*

The style called grotesque, or arabesque, seems to have been invented by the Egyptians, who were, indeed, the parents of almost every art and science ; and afterwards adopted by the Greeks and Romans. The belief that the Chinese were originally an Egyptian colony, has lately been strengthened by a discovery, in the Cabinet of Medals, at Milan, of a Chinese work, containing drawings of nearly a thousand antique vases, resembling those called Etruscan, and of Egyptian origin.



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